Tuesday 11 November 2025

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Auto exotica

John Wade explores the innovative early days of camera automation

Amateur Photographer

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A foreign field

180 painstakingly restored images from WW1 are paired with a collection of soldiers' poetry in a powerful new book

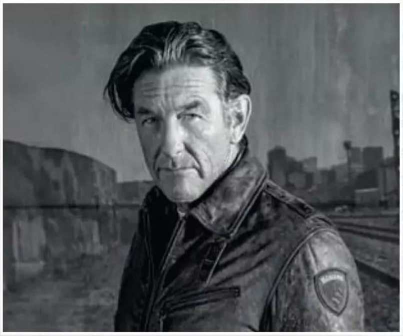
£4.50

FIRST LOOK

Canon
EOS
R6

Canon R6 III

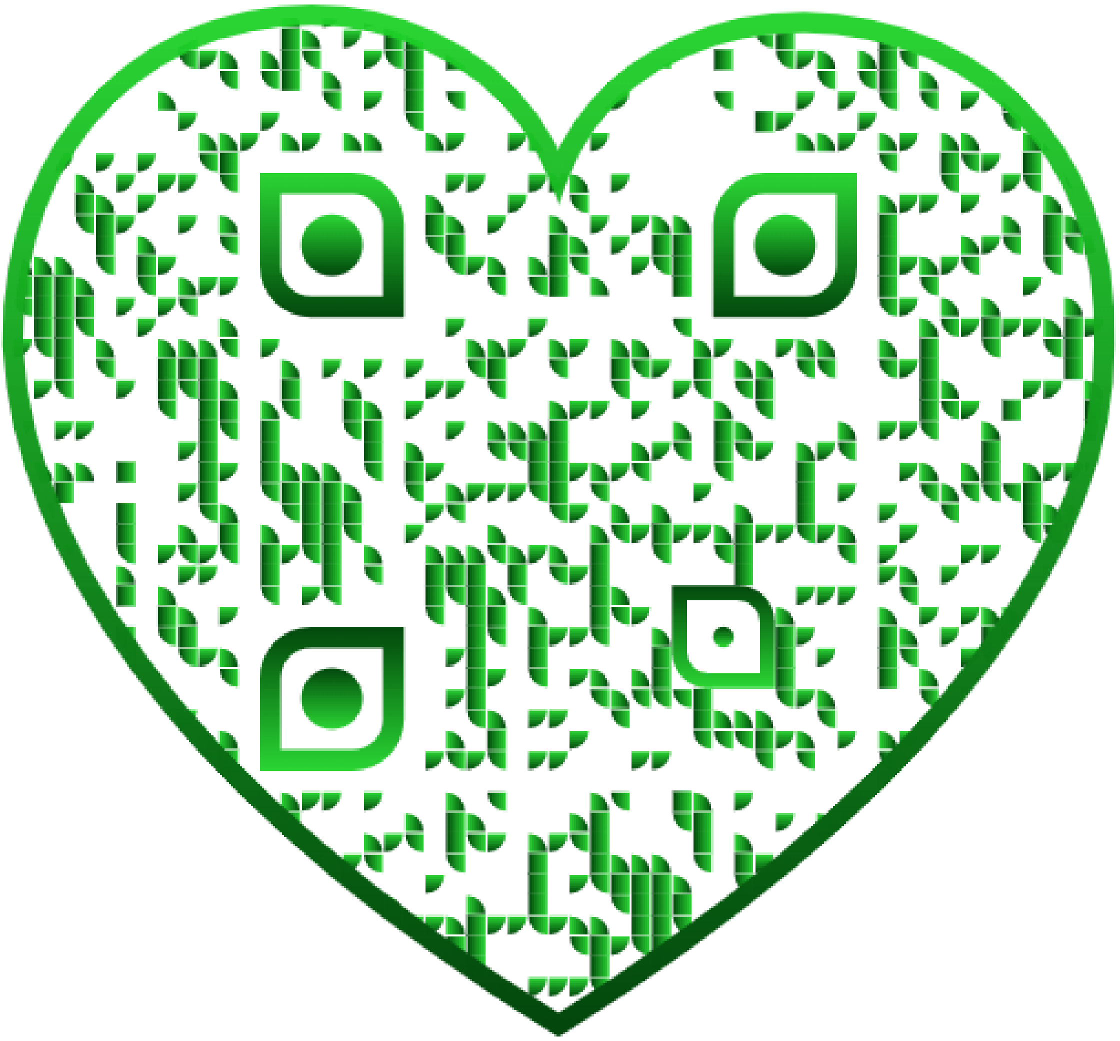
New 32.5MP all-rounder



Bruce Weber

The US fashion legend talks to AP about his new book

Plus Godox iFlash iT30Pro – a tiny but remarkably well-featured TTL flash on test



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We know our cameras inside out.

Because we’ve checked every one.

Time to change gear.

mpb

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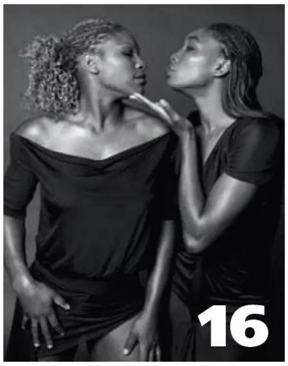
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THIS WEEK'S CONTRIBUTORS

ANDY WESTLAKE
Technical Editor

Our chief reviewer takes a hands-on First Look at the full-frame Canon EOS R6 Mark III

GEOFF HARRIS
Deputy Editor

To mark Remembrance Day, Geoff highlights a poignant new WW1 photography book

STEVE FAIRCLOUGH

The AP regular interviews US photographer Bruce Weber about his latest project

PETER DENCH
Acting Features Ed

Peter writes about two more intriguing new releases in our Books pages

JOHN WADE

Our camera history expert looks at how mechanical cameras tackled automatic exposure

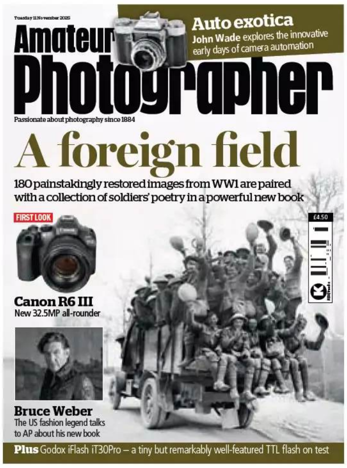
JESSICA MILLER
Dep Online Editor

Manager of our social media channels, Jessica picks your best shots on page 42

Welcome

Some big news this week, including the announcement of our third Festival of Photography, which takes place at the University of Greenwich in London on 31 January 2026. It's going to be an amazing day of inspirational talks, panel discussions and workshops with top photographers, and limited early bird tickets are now on sale – see page six for details. This issue's on-sale date also marks 107 years since the end of WW1, so turn to page 12 to find out more about a new book on photography and poetry from the trenches. Meanwhile, the big hardware news this issue is the Canon R6 III, a new all-rounder with a 32.5MP sensor – see more on page 4.

Geoff Harris, Deputy Editor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Bruce Weber
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MAIN COVER PICTURE © ASSOCIATED NEWSPAPERS ARCHIVE. INSET PICTURE, BOTTOM © BRUCE WEBER

Our cover image this week is courtesy of Associated Newspapers Archive, and is taken from the new book, A Corner of a Foreign Field. *See our feature on page 12*

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Canon EOS R6 Mark III

Canon's enthusiast-focused all-rounder gains a new 32.5MP sensor. **Andy Westlake** looks at what it has to offer

At a glance

£2799.99
body only

£3149.99
with 24-105mm F4-7.1

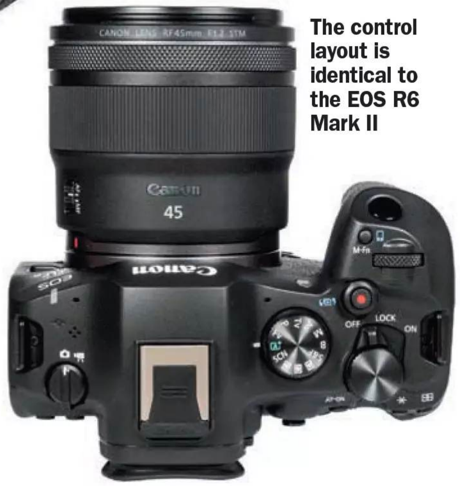
- 32.5MP full-frame sensor
- ISO 100-64,000 (standard)
- Up to 40fps shooting
- 3.69m-dot, 0.76x EVF
- 3in, 1.62m-dot fully articulated touchscreen
- 7K 60p, 4K 120p video recording
- 8.5-stop in-body stabilisation

Sensor
The EOS R6 III employs the same new 32.5MP sensor as the recent EOS C50 cinema camera.

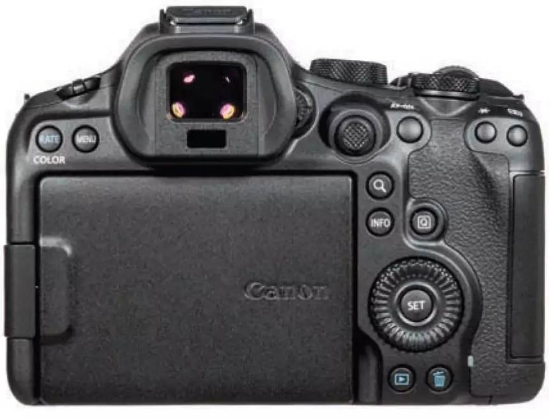
Storage
There's one CFExpress Type B slot and one UHS-II SD slot, rather than the dual SD slots before.

HDMI
Users of external monitors or recorders will be pleased by the inclusion of a full-size HDMI socket.

Video
Uprated video features include 7K 30fps Open Gate recording and 4K at 120fps.



The control layout is identical to the EOS R6 Mark II



The back is completely covered with buttons and dials

Canon's new EOS R6 Mark III is a full-frame mirrorless camera that's designed for enthusiast photographers. It employs a near-identical body design to its predecessor from 2023, but gains a higher-resolution 32.5MP sensor (up from 24MP before). This new sensor first appeared in the EOS C50 cinema camera in September, but while the two models share many of their specs and features, they're very different in design.

Costing £2,799.99 body-only, £3,149.99 with the basic RF 24-105mm F4-7.1 IS STM lens, or £3,899.99 with the premium RF 24-105mm F4 L IS USM, the EOS R6 III will be going head-to-head against some formidable competition. This includes the Nikon Z6III, Panasonic Lumix S1II, and the Sony A7. The EOS R6 Mark II will also remain on sale for the whole of 2026.

Let's look at the specs in more detail. The sensor offers a sensitivity range of ISO 100-64,000 as standard, plus extended settings of ISO 50-102,800. In comparison, the upper limits were ISO 102,400 and 204,800 before.

Using the mechanical shutter, you get speeds of up to 1/8000sec and continuous shooting at up 12 frames per second. With the electronic shutter, these figures increase to 1/16000sec and 40 frames per second. The EOS R6 Mark III also adds a pre-capture mode

I got my hands on the new camera and lens before its release

that continuously buffers 20 frames before the shutter button is depressed, for recording moments when you otherwise wouldn't have time to react.

Autofocus employs Canon's Dual Pixel CMOS AF II system, with no fewer than 6,097 selectable points. Subject detection is available for humans, animals, and vehicles. You can also register up to 100 faces, although the camera can only recognise and focus on 10 of them at any given time. In-body stabilisation promises up to 8.5 stops of shake reduction at the image centre and 7.5 stops at the periphery.

It's the video specs that get the most eye-catching boost, though. The camera can record raw video internally at 7K 60fps in 17:9 aspect ratio, or 30fps in Open Gate mode that captures the full sensor area. Alternatively, 4K can be shot at 120fps and Full HD at 180fps. It can output ProRes RAW at 7K 30fps, offers false colour and waveform displays, and includes C-Log2 and C-Log3 modes to support colour grading in post-production.

The camera accepts the same BG-R20 vertical grip as the EOS R5 Mark II, which costs around £490. The BG-R20EP variant also fits, but its built-in ethernet port won't work.

Mature design

Externally, the new camera is almost indistinguishable from the R6 II, with all the same controls in all the same places. The body is covered with buttons that give direct access to all the most important shooting settings, often in more than one way. Three electronic dials provide control over the main exposure settings, and most of Canon's lenses have a control ring, too.

There are some additional button markings, though, indicating useful extra functionality in playback. Pressing the record button now toggles between viewing still images and videos, while the M.Fn button sends the displayed image to a smartphone. Meanwhile, the 'Rate' button on the camera's shoulder gains a 'Color' label and allows you to select between using Picture Styles, Color Filters, and in video, Custom Picture options.

As before, Canon has used a 3.69m-dot OLED viewfinder, with a 120fps refresh rate and 0.76x magnification. Beneath it, the screen is a 3in, 1.62m-dot LCD with Canon's usual side-hinged articulation, which allows it to face almost any direction for shooting at awkward angles. This all works very well.

First impressions

I had the opportunity to try out the Canon EOS R6 Mark III for a few hours before its launch, and it feels like a well-judged evolution of the line. I don't think EOS R6 II owners will be scrambling to upgrade, though, but users of the 20MP EOS R6 will find plenty to tempt them here. It's a also big step up in capability for those still using the original EOS R, or 5D and 6D-series DSLRs.

I've been a big fan of the R6 series since the first model appeared, and the Mark III looks set to continue its winning blend of superb handling, high speed, impressive autofocus and excellent image quality. All the indications are that it'll jump right to the top of its class, and I'm looking forward to trying it out for real.

Canon's new 45mm is the smallest and most affordable full-frame f/1.2 autofocus lens

Amazingly affordable 45mm f/1.2 lens

Alongside the EOS R6 Mark III, Canon has introduced a new large-aperture standard prime lens. The RF 45mm F1.2 STM stands out for both its unexpectedly portable dimensions and its remarkably low price. At just £479.99, it's by far the cheapest f/1.2 autofocus full-frame lens on the market.

Size-wise, the lens measures 78mm in diameter and 75mm in length, while weighing just 346g. It accepts 67mm filters and can focus as close as 45cm. Unlike some of the firm's cheaper lenses, there's a click-stopped control dial in front of the manual focus ring.

Optically, the lens employs a relatively simple 9-element, 7-group design that includes a single aspherical element. Canon has made it quite clear to us that you can't expect this lens to deliver the same image quality as the much larger and more expensive RF 50mm F1.2 L USM, which costs almost £2,000 more and weighs nearly a kilogram. However, the firm suggests the results should be on a par with the old EF 50mm f/1.2 L USM DSLR lens, which costs £1,629.

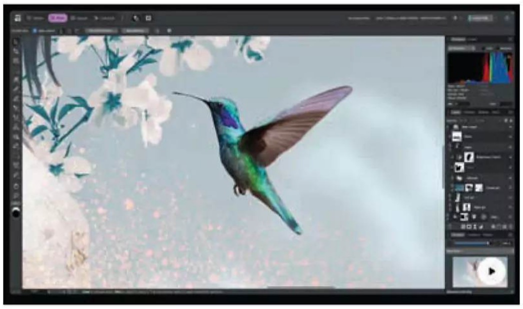
Autofocus is driven by Canon's STM stepping motor, with a large front optical group moving back and forth inside the barrel. Inevitably, this means that focusing isn't as quick as with internal-focusing designs. Disappointingly, though, the ES-73B lens hood is an optional extra. Like the EOS R6 Mark III, the lens is due to go on sale on 20 November.

The new lens gives lovely background blur
Canon EOS R6 Mark III, Canon RF 45mm F1.2 STM, 1/8000sec at f/1.2, ISO 100

Affinity photo-editing software now free

AFFINITY Studio, a new creative software suite that includes fully featured photo-editing software, is now available to download for free. The parent company, Canva, has been making a free version of its graphics software available for some time, so Affinity Studio is broadly going down the same route. The Affinity software range was owned by a British company, Serif, until Canva acquired it last March.

'Yes, Affinity really is free,' said the firm. 'You can use every tool in the Pixel, Vector, and Layout studios, plus all the customization and export features… with no restrictions or payment needed.' The kicker being that you'll need to buy a Canva premium plan to access the full range of AI editing tools, which for photo editing, includes generative fill and remove background.



Now free, Affinity Studio packs in lots of editing tools

Raw power

In terms of photo editing, Affinity Studio offers a wide range of features, considering it's free. These include raw processing and unlimited layer editing (you can also import Photoshop PSD files with the layers intact). Other interesting-sounding features include HDR Merge, Focus Merge and Astrophotography Stacking. You can also set up batch processing to save time, and all edits are made non-destructively, so your original image remains intact. Other common editing tools are also present, including levels, colour balance adjustment and selective colour, lens correction filters, and healing and clone stamp tools. The raw development toolkit, meanwhile, includes access to lens profiles and noise reduction.

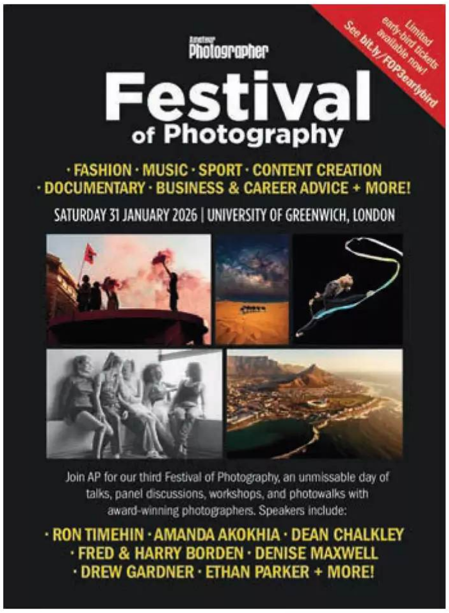
You can find out more at bit.ly/affinityfree and watch out for a full review soon.

Get early bird tickets to our third Festival of Photography

FOLLOWING the success of *Amateur Photographer*'s Festivals of Photography on outdoor and documentary photography, we are pleased to announce that the next festival will take place at the University of Greenwich in London on 31 January.

This latest festival brings together leading photographers and creatives for a series of talks, panels, and live demonstrations exploring the latest in portrait, fashion and content creation. There's a first-rate roster of top speakers, many of whom will be familiar to AP readers, including Harry Borden, Denise Maxwell, Drew Gardner, music and lifestyle ace Dean Chalkley, analogue specialist Miles Myerscough-Harris and more.

Other highlights include panel discussions on building a career with video, hosted by regular AP contributor Jon Devo. Meanwhile two highly acclaimed photographers under 30, James Manning and Ethan Parker, reveal how to make a living as a press and documentary shooter.



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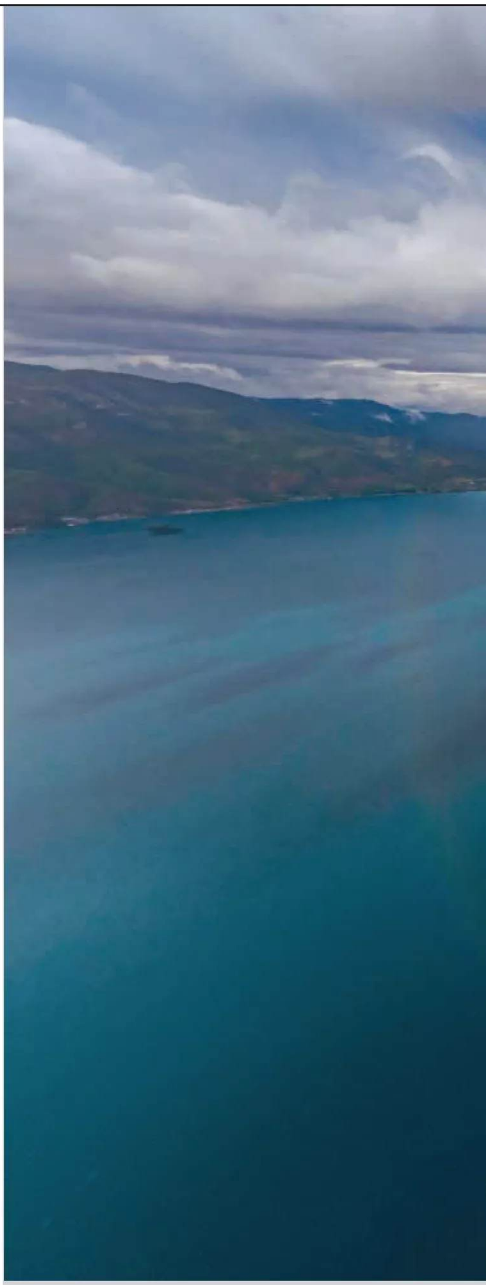
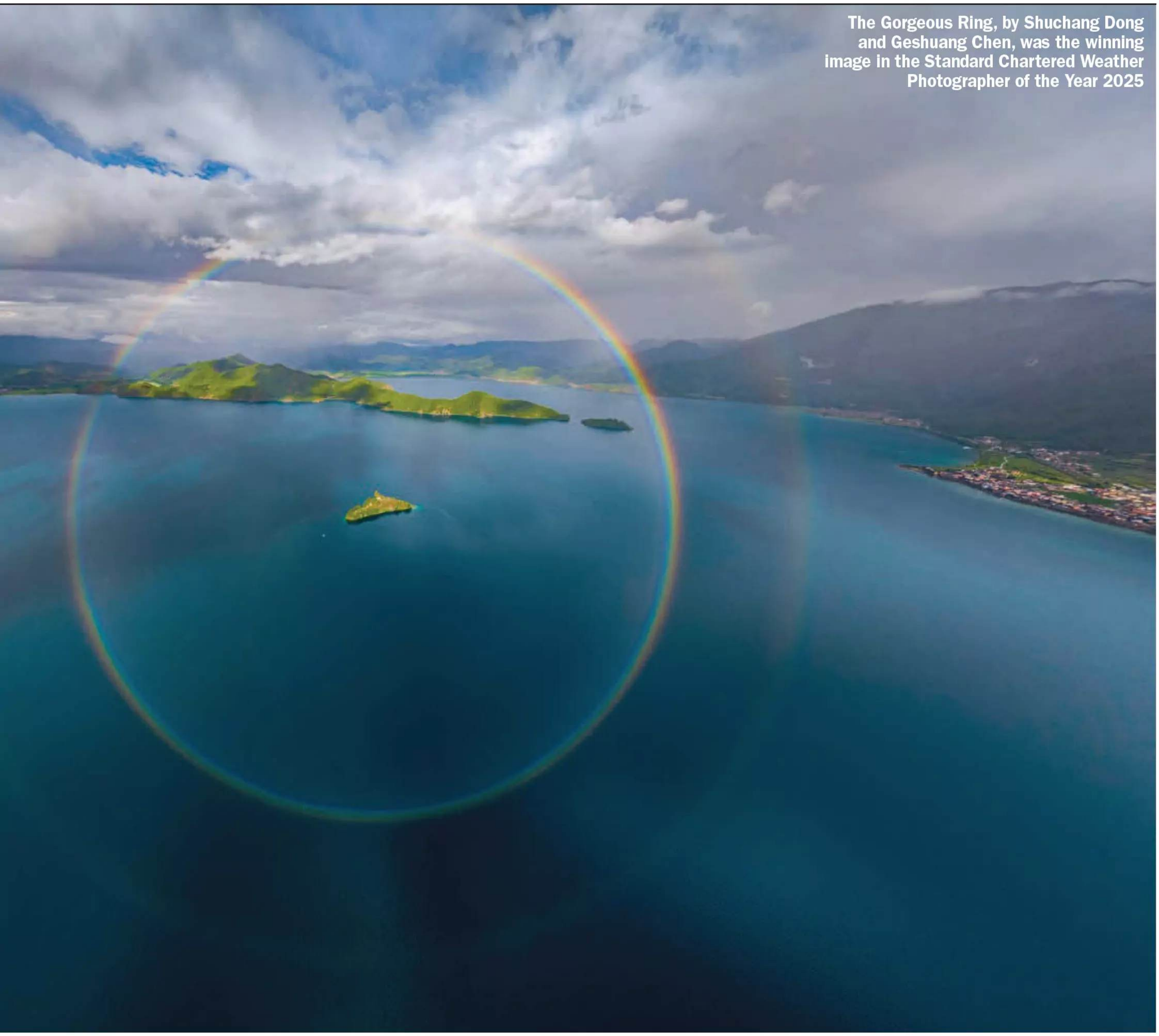
Discounted early bird tickets are now available until 23 November, but hurry because they are selling fast – the full details are at bit.ly/FOP3earlybird



© SHUCHANG DONG AND GESHUANG CHEN

Lords of the ring

Chinese photographers Geshuang Chen and Shushang Dong have been named joint winners of the Standard Chartered Weather Photographer of the Year 2025 competition with this beautiful image, called 'The Gorgeous Ring'. 'It was drizzling on Lugu Lake [In China's Yunnan Province],' Geshuang Chen explained. 'I flew my drone to a height of 500 metres, passed through the rain curtain, with my lens facing away from the sun, and captured a complete circular rainbow, which was a ring given by the sun to the lake.' This year's competition attracted more than 400 entries from over a dozen countries. Find out more at bit.ly/weatherwinners



The Gorgeous Ring, by Shuchang Dong and Geshuang Chen, was the winning image in the Standard Chartered Weather Photographer of the Year 2025

Enter Sony World Photography Awards, win big prizes

AP AND the Sony World Photography Awards are giving you the chance to win tickets to the glittering invitation-only awards event, tickets to our third Festival of Photography, and an annual subscription to this magazine when you enter the Open category of the competition.

Even if you don't win one of these prizes, you can submit 20 bonus entries for free, using the code APPHOTO20. You need to enter before 28 November, however.

The full details are at bit.ly/swpaoffer

© IAN FORD, SHORTLIST, SONY WORLD PHOTOGRAPHY AWARDS 2024

Ian Ford was shortlisted in the Open category of last year's contest

Oppo Find X9 Pro phone takes the long view

Deputy Editor Geoff Harris with the new phone, the Oppo Find X9 Pro

ANDROID smartphone maker Oppo has announced a new flagship phone, the Find X9 Pro, alongside the Find X9. The Pro model has some interesting features, including a 200MP f/2.1 telephoto camera, 50MP f/1.5 main camera and 50MP f/3 ultrawide. There's also a new Hasselblad Hi-Res mode, which enables you to capture 200MP still images, a more powerful battery and an optional Hasselblad teleconverter, which gives a focal length of 230mm. The Find X9 Pro costs £1,099 – watch out for a full review soon.

Viewpoint
Dan Mold

DSLRs are dying hard, but Dan Mold still prefers his mirrorless camera every time

It's been half a decade since Canon released its last ever DSLR – the Canon EOS 850D. I was an early adopter of the original EOS R – Canon's first foray into full-frame mirrorless cameras which was at the time much needed and well overdue, to compete with Sony who pioneered the move to full-frame mirrorless with its A7 in 2013. Nikon also took until 2018 to release its full-frame mirrorless camera, the Z7, though Canon users like myself had to hold on a further two weeks to see the full-frame EOS R.

This isn't to say Canon and Nikon hadn't had a go at mirrorless before; in fact Canon had a whole other mount with the EOS M line-up designed around smaller APS-C chips. This turned out to not be futureproof enough to accommodate the full-frame chips that Canon would end up using with its full-frame mirrorless RF mount.

As Canon's first camera to use its brand new RF full-frame mirrorless lens mount, the EOS R had its teething problems. The RF lens range was limited, as to be expected, and this was compounded by the lack of support from third-party lens makers – a problem that persists, though more affordable lenses from Tamron and Sigma have helped.

With my EOS R the face detection and subject tracking wasn't quite perfect yet and it also had a strange touch function bar – the helpful rear joystick for moving the active AF point quickly hadn't been implemented yet.

However, the original EOS R showed signs of promise with solid build and image quality as well as fantastic sensor based image stabilisation, a very respectable 30MP and the Canon menu system I've come to love over the years. Not to mention, Canon's older EF lenses for DSLRs were well supported.

© DAN MOLD

Canon EOS R6 II vs Canon EOS DSLR

Five years on I'm now using the more recent EOS R5 and R6 Mark II which fix many of the issues I found with the EOS R. I don't think I could ever go back to shooting with DSLRs now.

DSLR disappointment

In fact, on a recent beach trip I took my older DSLR that I'm less precious about getting sandy. But reverting to the old sluggish AF meant I was missing the moment more than once. Since my older DSLRs don't have the same niceties like touchscreens and face detection, it's also trickier when asking a friend or family member to take my picture, as it's not as simple as saying tap on the screen like you would with a smartphone.

What's more, there's the obvious lack of firmware updates and support for these older models; plus we also see no new lenses being made for them.

As a final thought, smartphones also have no mirror so they could technically be considered mirrorless cameras too, albeit without the interchangeable lens element. This means they also use direct on-sensor autofocusing that allows for better face and subject tracking, as well as making them better for video too.

That said, with photographers moving to mirrorless cameras en masse, there's now a treasure trove of perfectly good second-hand bargain DSLRs out there with expansive lens ranges.

Dan Mold is a UK-based prize-winning photographer and journalist with over 13 years of experience.

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the email address on page 3 and win a year's digital subscription to AP.

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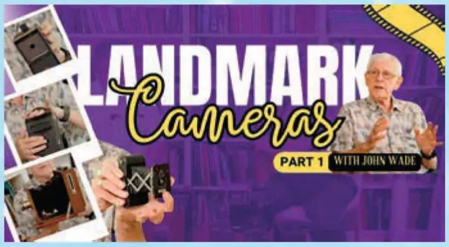

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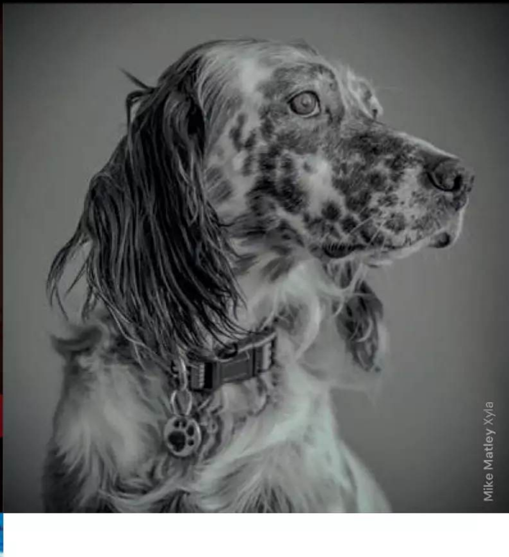

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U.S. Route 1 (After Berenice Abbott)

by Anna Fox and Karen Knorr

£45, Trolley Books, hardback, 208 Pages, ISBN: 9781907112751

Fox and Knorr revisit Route 1, finding an America caught between nostalgia and discontent, says **Peter Dench**

In the mid-1950s Berenice Abbott drove the length of U.S. Route 1 with her assistant Damon Gadd, photographing motels, farms, roadside signs and communities. Seventy years later, Anna Fox and Karen Knorr have retraced that route, creating a contemporary counterpoint that is as much about the state of America today as it is about photography's ability to hold history to account.

U.S. Route 1 gathers over 150 colour photographs made between 2016 and 2024. Fox and Knorr began their journey in Key West and wound their way to Maine in fragmented trips, interrupted by the pandemic and reshaped by political turmoil.

Along the way they also recorded the social and cultural fractures that defined the Trump years using their iPhones, DSLRs and a Phase One medium format camera. When Covid grounded travel, they turned to images circulating on social media, such as the storming of the Capitol, folding the mediated reality of America into their own.

The book's strength lies in its dual perspective. Fox brings her sharp, ironic eye for social detail; Knorr her formal, allegorical approach. This layered vision oscillates between affectionate Americana and disquieting commentary. A portrait of a cafe might sit next to a reminder of racial inequality or reproductive rights under threat. The familiar tropes of the road trip – neon signs, cheap hotels, faded billboards are here, but they are haunted by a deeper unease.

Abbott photographed a nation on the rise, charting industry, tourism and mobility. Fox and Knorr, by contrast, present a nation wrestling with disenchantment: guns, division, political extremism and the erosion of trust in institutions. Yet there are also moments of warmth: strangers they met, eccentric details, landscapes glowing in evening light, these prevent the work from sinking into despair.

U.S. Route 1 is not simply homage but reckoning. It positions photography as a bridge between past and present, a way of tracing both continuity and change. In Fox and Knorr's hands, the road becomes a metaphor for a restless, conflicted America still on the move and searching for itself.

DOLLAR
TREE

Books

The latest and best books from the world of photography

Iryna

Voices of Volya – Portraits of a Ukrainian Choir by David Charles Mason

£14, Wen-Chang Books, hardback, 78 pages, ISBN: 9780956180575

Voices of Volya
Portraits of a Ukrainian Choir

Some photobooks are defined less by artistic innovation than by the urgency of their cause. *Voices of Volya*, by photographer D Charles Mason, is one such work: a straightforward yet deeply heartfelt portrait of the Ukrainian Volya Voices choir, based in Bexhill-on-Sea.

For more than two years, the choir, made up of women displaced by the Russian invasion, has sung to raise funds for medical supplies for Ukrainian soldiers, some of them their own family members. In 2024, Mason was invited to record their stories and produce a book to extend that fundraising. Since its launch in March, it has already raised over £1,500, with all profits going directly to the choir's efforts.

The book combines interviews and portraits of each member. Mason was careful not to frame them as refugees or victims. Instead, the agreed brief was to portray them as strong women whose voices and experiences embody "Volya" a Ukrainian word that translates as liberty, will, and an inner drive for freedom. His consistent lighting approach – key, fill, and rim light – creates a uniform visual language that underscores the collective identity of the choir while allowing individual dignity to shine through.

The portraits are respectful and clear, the testimonies honest and moving. Together, they create an archive that refuses to reduce its subjects to trauma, instead celebrating their resilience and purpose. This isn't a book to be judged by aesthetic standards alone, rather it's an act of solidarity, a fundraising tool and a testament to women who turned displacement into a collective strength. Its power lies in its sincerity and in the practical good it continues to achieve. Available online from the Great British Bookshop.

Foreign fields, killing fields

A new book combines poetry from WW1 with photography from the trenches and home front. **Geoff Harris** finds out more, including the photo-restoration process

ALL IMAGES © ASSOCIATED NEWSPAPERS ARCHIVE

Above: Wounded soldier rescued by stretcher bearers, September 1917

Left: Canadians after a successful attack on Vimy Ridge

Right: An Allied bomb destined for the Rhine

Far right: Horse sucked into the mud

All images © Associated Newspapers Archive

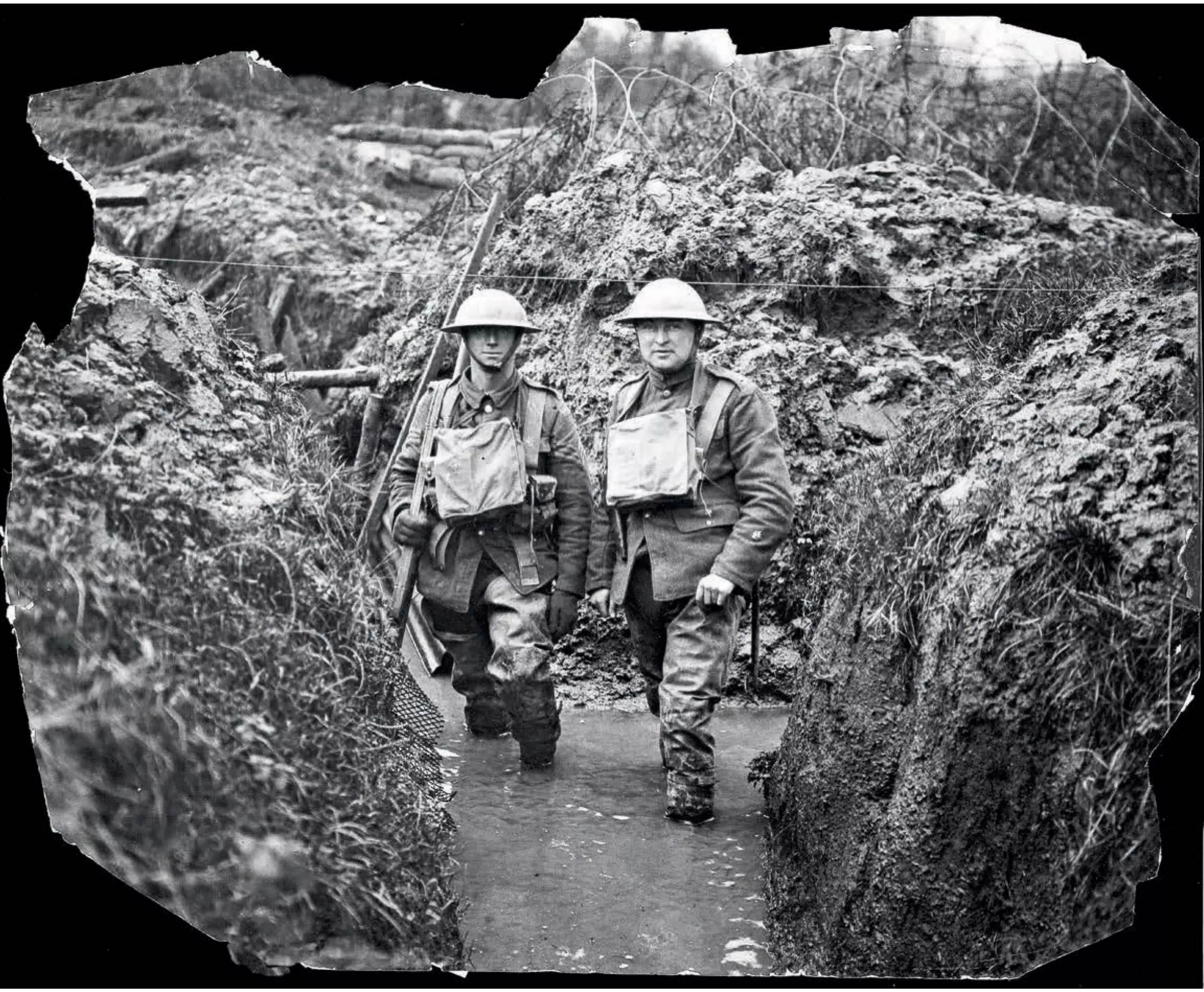
This issue's on-sale date ties in with 107th anniversary of the signing of the armistice that ended WW1. The 'war to end all wars' is remembered for many things, mainly the mud, horror and unfathomable carnage, but it was also the first global conflict to be extensively photographed by all sides.

Britain, France, Germany and the other players sucked into this bloody quagmire used photography for variety of reasons, often for propaganda or to mould public opinion, while also employing cameras for aerial reconnaissance. WW1 was also the first major conflict where many of the soldiers were able to take cameras to the front. Kodak had introduced the revolutionary Brownie in 1900, opening up photography to the masses, and another leap forward in camera technology came in 1912 with the release of the Vest Pocket Kodak. The camera got its name as it could be tucked into a soldier's 'vest,' and the results proved a valuable addition to the 'official' images of the war that appeared in the press.

An unforgettable archive

Which brings us on to *A Corner of a Foreign Field*, a new book which combines 180 black & white photographs from WW1 alongside poems from contemporary poets (a number of whom saw action themselves). These include such literary celebrities as Wilfred Owen, Siegfried Sassoon, Robert Graves and Rudyard Kipling, alongside less well-known voices and soldiers' ballads. The images in the book come from the *Daily Mail*'s extensive archive, which covers 1896-2016.

The images in *A Corner of a Foreign Field* are certainly powerful, but it's important to remember the context in which they were taken and originally published. Even though most of the British public were hugely supportive of going to war in 1914, and newspaper barons such as the *Daily Mail*'s owner Lord Northcliffe were avowedly patriotic, the government of the time still felt it necessary to pass The Defence of the Realm Act. It came into force four days after hostilities began, and one section stated: 'no person shall by word of mouth or in writing spread reports likely to cause



disaffection or alarm among any of His Majesty's forces or among the civilian population.'

Pictures from hell

This explains why quite a few images in *A Corner of a Foreign Field* show front-line Allied soldiers either grinning for the camera, or at least showing a quiet determination as they squat in mud-filled trenches or deal with the daily grind. This said, the generation of soldiers who fought from 1914-18 were generally a tough and stoic bunch (not entirely surprising, as troops who refused to obey orders or deserted were either harshly disciplined or shot). They didn't want to let their

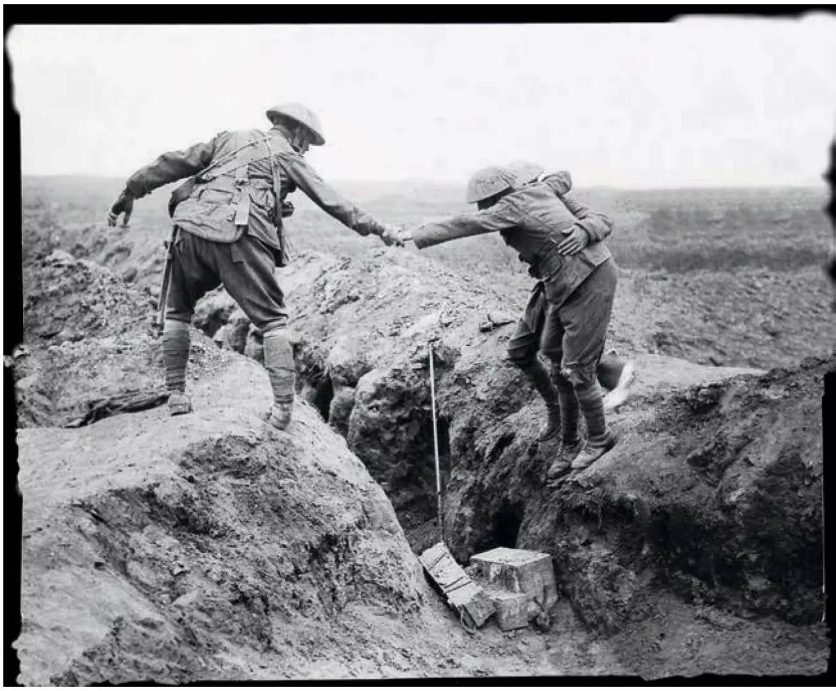
Above: Flooded trenches

Right: Helping Hand for a wounded soldier

Top far right: Wounded soldiers and nurse in an English hospital

Far right: Pilckem, August 1917

All images © Associated Newspapers Archive



'In so many of the photographic images, you see comradeship of the most truthful kind'

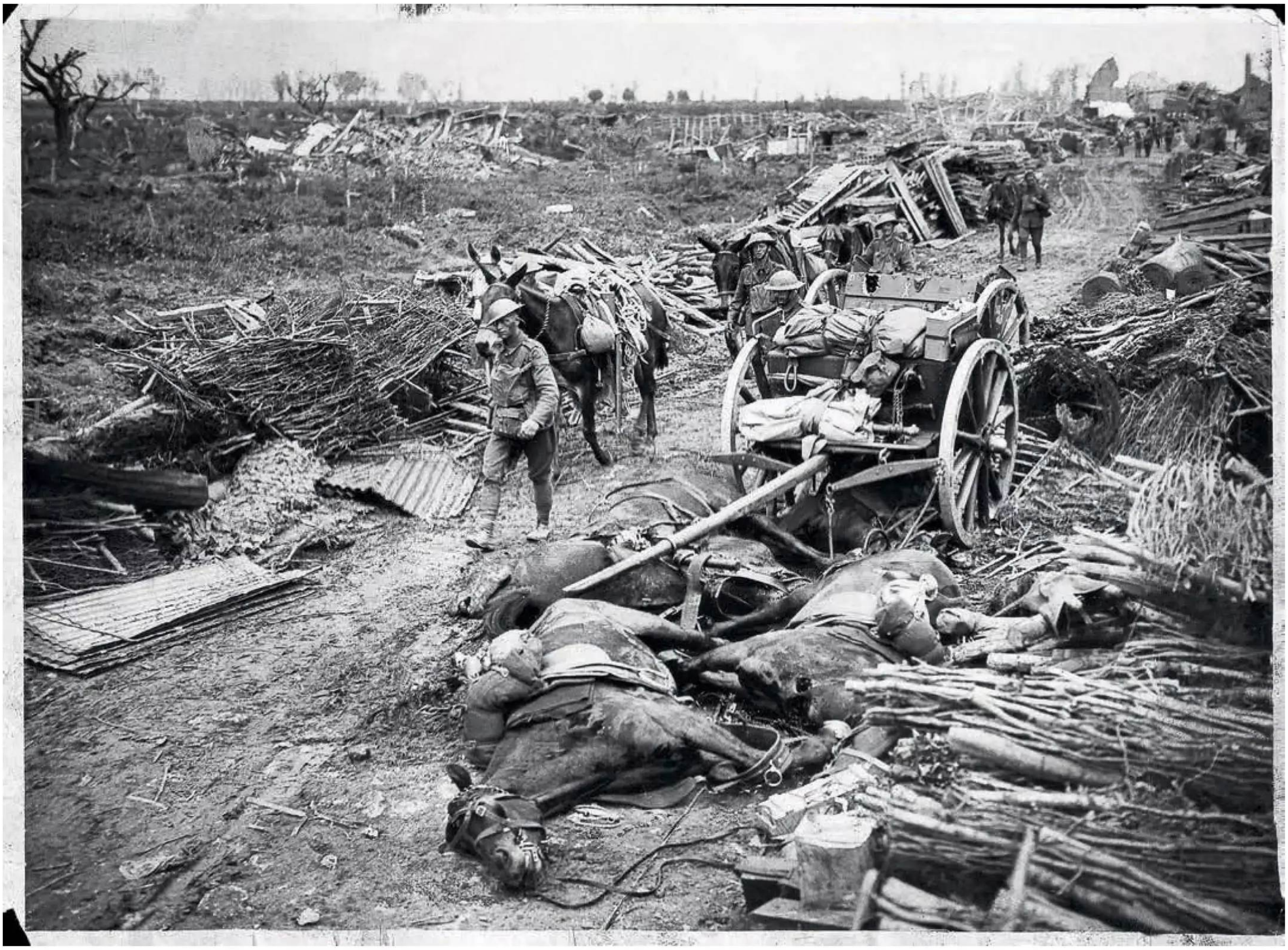
comrades down, either. As the book's curator, Fiona Waters, notes in her introduction: 'If you look at so many of the photographic images in this book what you see is relentlessly cheerful faces, smiling in the face of the darkest of adversity. You see comradeship of the most truthful kind.'

As for many of the poets featured, they certainly didn't worry about upsetting censors or morale back home. They told what they saw. 'I'm back again from hell, With loathsome thoughts to sell,' wrote Siegfried Sassoon in *To the Warmongers*. 'Secrets of death to tell, And horrors from the abyss. Young faces bleared with blood, Sucked down into the mud…'

The poems selected for this anthology also reflect the integral role of women during WW1, celebrating the forgotten female poets of the conflict as well as the contribution made by nurses and factory workers.

When it came to restoring images for the book, publisher Atlantic Publishing had a challenging job on its hands. 'A cardinal rule is not to add anything that wasn't there in the first place and to make as few changes to content as possible. The picture desk of print media a century ago handled photo prints robustly adding, vignetting and retouching on one hand and whiting out on the other to give the best effect on crude letterpress printing. Atlantic's first stage in conservation is restoration – removing the crude pre-press additions that conceal valuable detail... When the image, usually a paper print photo, is as clean as possible we use the latest scanning technology at 400dpi resolution to get our 'warts and all' base image ready for digital restoration. This includes returning faded and sepia images to monochrome and then reverting to a 'full colour' black & white.' Atlantic did a great job, as can be seen here...

A Corner of a Foreign Field, an anthology of poetry from WW1 illustrated by photography from the front line and British home front, is published by Atlantic Publishing and is available now for £25. It is edited by bookseller and prize-winning anthologist, Fiona Waters.



Weber's world

The US photographer and filmmaker Bruce Weber has a new book and fashion campaign out. **Steve Fairclough** spoke to him to discover more about his latest projects...

As he approaches his landmark 80th birthday, in March 2026, Bruce Weber is still a very busy man. He's recently shot a new Fall-Winter 2025-26 campaign for fashion brand Blauer, and Taschen has just published his 564-page book, *My Education*, which covers his life and career in depth. Add to that recent photographic work for a magazine in Italy, music videos for a Chet Baker album project, and plans for at least two exhibitions in major European cities in the spring of 2026 and it's clear that age isn't holding him back.

Weber is chatting to AP via Zoom from the US. He's instantly identifiable with his trademark bandana on his head and a voluminous white beard covering much of his face. His fashion photography career dates back to the late 1970s, when his work was first published in *GQ*, and his robust CV includes campaigns for Calvin Klein, Versace and Ralph Lauren, two Pirelli Calendars, five feature-length films, music videos for the Pet Shop Boys and editorial work for *Vogue, Vanity Fair, Elle, LIFE, Interview* and *Rolling Stone* magazines. But, first off, we go back to his roots as a 12-year-old boy and how he developed a life-long love for photography…

Above: An image of models from the Blauer Fall-Winter 2025-26 Collection shoot

Right: Leonardo DiCaprio, Coney Island, New York, 1994

First camera

Weber reveals, 'My mom gave me a camera – a little Olympus and that's where I first had my show in London, at the Olympus Gallery. [My love for photography] started early on. My great uncle travelled around the world and took pictures. He was a lawyer and had broken up with a woman his parents wouldn't let him marry because she wasn't Jewish… the next thing you know, he just travelled. He was broken- hearted and took beautiful pictures all over the world, so I started that way.'

Though he's arguably best known for his decades of iconic fashion photography, Weber didn't make a conscious decision to shoot the fashion world. 'I didn't really think about [fashion] so much. I started just taking portraits of my family. I was lucky – my mom was really beautiful and my grandfather was a really handsome guy; he got dressed up in suits every day. I really got into photographing my dogs and I was able to make a whole history of pretty much all of the dogs me and my wife (Nan Bush, who is also Weber's agent) have. I was just photographing stuff.'

He explains, 'I never go into a fashion sitting thinking that I'm doing fashion. It's the idea of making stories that I like. Sometimes you're just photographing the dress, not even the person who's wearing it, or the detail in the suit. I don't really think about, "this is going to be a fashion photograph". I just want people to remember it.'

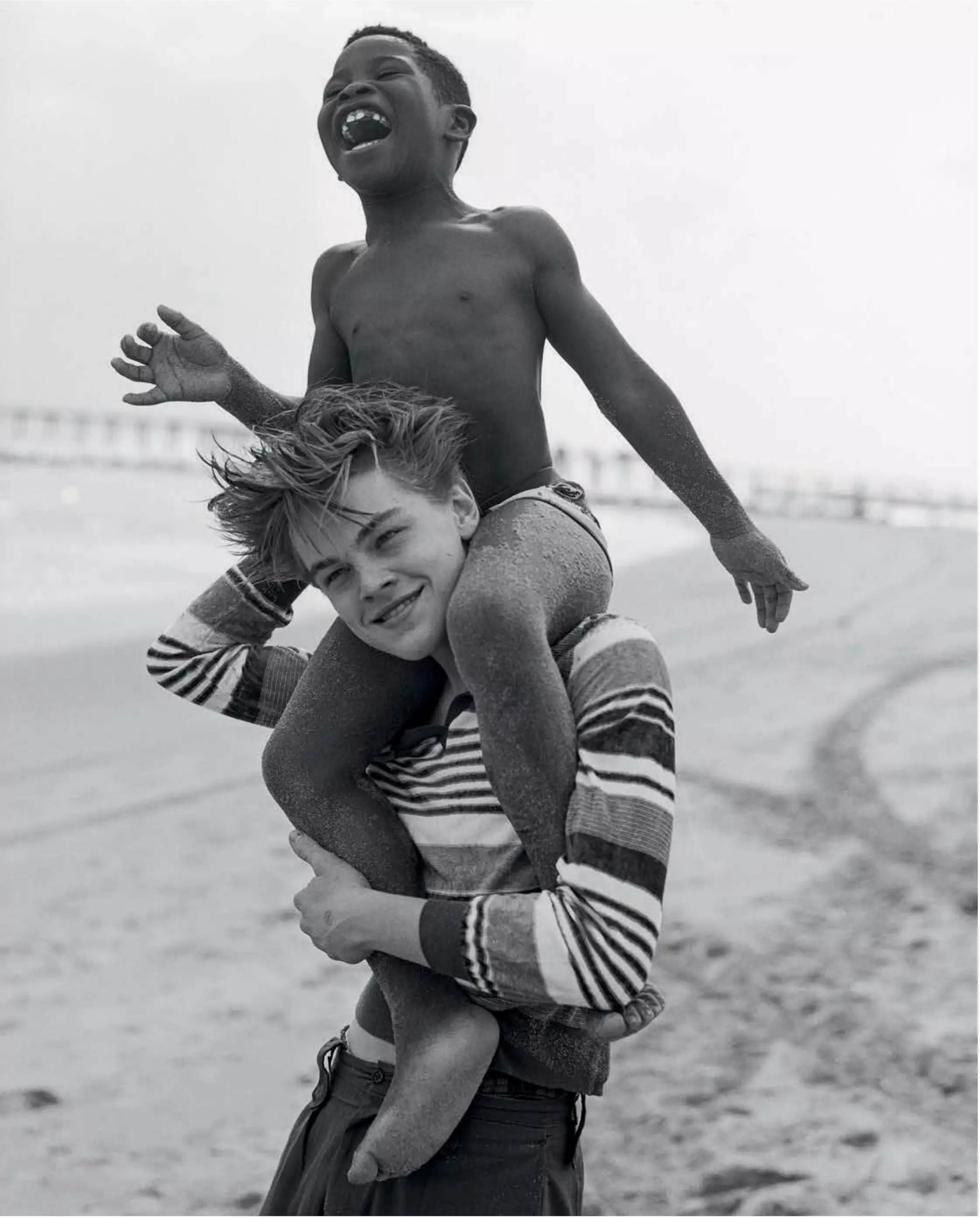
Famous friends

In some ways, talking to Bruce Weber is like getting a private audience to a *Forrest Gump*-style story. He regularly name-drops the likes of legendary photographers such as Richard Avedon, Art Kane, Saul Leiter, Diane Arbus, David Douglas Duncan and Don McCullin. Not in any vainglorious manner, but simply because he knew and befriended them all. For example, on the advice of

© BEHNA GARDNER

Bruce Weber

Bruce Weber was born in Greensburg, Pennsylvania, USA, in 1946. Best known for his portraiture, fashion and advertising work, his photographs have adorned the pages of many publications, including *GQ, Vogue, Vanity Fair* and *LIFE*. He has shot campaigns for top fashion houses such as Calvin Klein, Versace and Ralph Lauren. His work has also extended to shooting album covers and/or music videos for musicians such as Chris Isaak, Jackson Browne, Chet Baker and the Pet Shop Boys. Weber shot the 1998 and 2003 Pirelli Calendars and, through his publishing company, Little Bear Press, has published the *All-American j*ournal for the past 25 years. **www.bruceweber.com**



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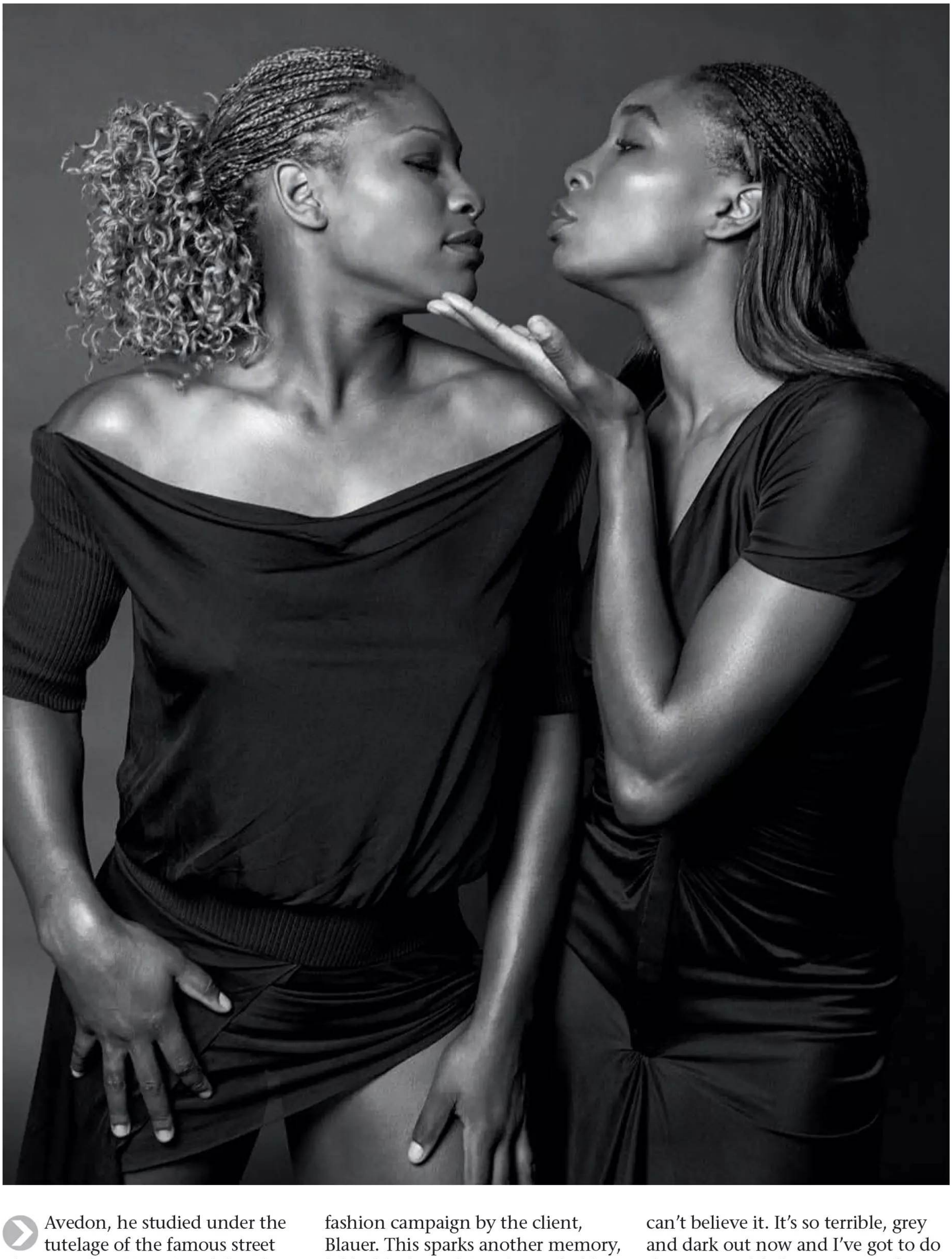
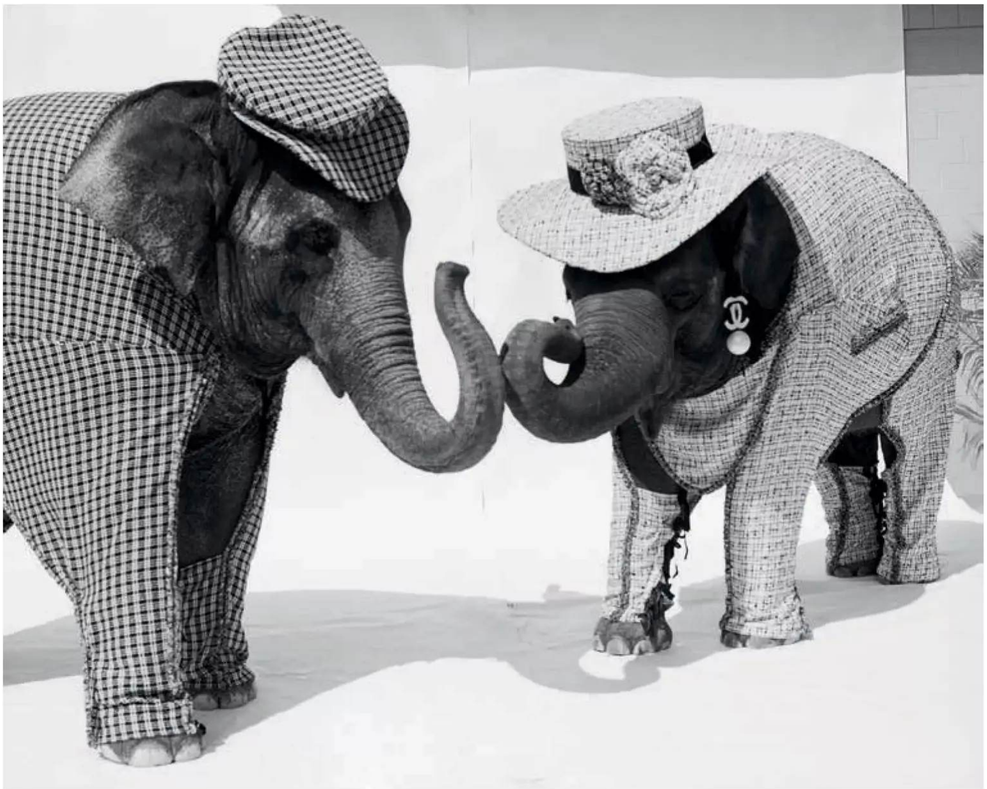


Left: Serena and Venus Williams, New York City, 2000

Right: Tai and Rosie in Chanel, Perris, California, 2004

Avedon, he studied under the tutelage of the famous street photographer Lisette Model at the New School in New York City. Also, in his younger days, Weber was actually a model, who posed for Avedon and Kane.

The topic then switches to Weber's adroit ability to shoot black & white, which was requested for his latest fashion campaign by the client, Blauer. This sparks another memory, 'I like black & white a lot and I like Don McCullin's pictures a lot. Once, I was driving out of London to do a sitting – it was pouring down with rain and foggy; there was no light. The camera would be open at a 15th or something and I called Don and said, "I just passed your house. I can't believe it. It's so terrible, grey and dark out now and I've got to do these normal fashion pictures for British *Vogue* – how am I going to do it?" He was laughing and said, "Bruce, this is the greatest light and the greatest weather with the gloominess." And I thought, "Yeah. He's right – it could be gloomy, but wonderful."'



The Blauer campaign

Weber has a track record for shooting fashion campaigns for many of the biggest brands in the business, so it was little surprise that Blauer wanted to be associated with his creative talents. He reveals, ‘Blauer knew me through a girl who works with me and also Andrea [Tenerani], who works at *ICON* magazine, suggested I photograph for them. We had this big video conference call and they were all staring at me. Sometimes people think that I’m going to be like some of the guys that I photograph – that I’ll have my shirt off and have this amazing body… and then they sort of get this stumpy guy.’

He admits, ‘I wasn’t sure I was really right for it, but I liked that it was a family business because I always worked in that milieu. They seemed nice and kind of looked at me in a quizzical way, but I thought, “let’s try this – this will be a new experience”. And I’m glad I did. That’s how it happened.’

Shot in Florida, the Blauer campaign uses the idea of the extended family, with kids, dogs and male and female models of differing ages posing in front of Weber’s digital Nikon cameras, usually the mirrorless Z8 paired with a Nikkor Z DX 16-50mm f/3.5-6.3 VR zoom lens.

He explains, ‘I liked the idea of the extended family that’s maybe not your blood relatives, but also your friends, people you meet on the streets or through sports, and they become your family. So, I thought about people who would get along with each other, would hang and we’d all be together. This was all happening in the middle of my book, *My Education*, coming out and I was also working on an album of music that Chet Baker did, that’s never been released, that we recorded and salvaged. It’ll be on a vinyl record. The [album] cover uses my pictures. I throw photography in there every way I can.’

Mammoth tome

My Education is a mammoth tome that mixes pictorial and written memories of family and friends with some of Bruce Weber’s more ‘risky’ nudes, fashion shoots, celebrity portraits, studies of film directors, reportage work and animals. It’s a visually beautiful assault on the senses, but how did such a mammoth undertaking come about?

The *My Education* title was originally used for a 2024 Bruce Weber exhibition in Prague. He recalls, ‘I decided that *My Education* would be the name [for the exhibition]. I was talking to [book publisher] Benedikt

Left: Kate Moss, Miami, Florida, 2003

Right: Models dancing during the Blauer Fall-Winter 2025-26 Collection shoot

Taschen and telling him about it. I kind of wanted to make it [the book] as a gift or something that I could give to people starting out, so that they would know that it just isn't them – that people were teaching you so much along the way. That's why I called it that.'

To boil down a career's work into one book proved difficult, but Weber used some logic in doing so. 'I said to [my archivist and assistant] Nathan [Kilcer] when we were doing this book, "I want to open this book tomorrow, ten years from now, and I want to see it as if everybody in this book was not chosen because they're well known, but because I had a good experience with them; I learnt something from them and that I liked them". It's so simple. It was like having a party and you were able to invite a lot of people you haven't seen in a while.'

Putting the book together did hammer home the sheer depth of his career to Weber. 'I didn't realise the scale of it and I knew a lot of people that's for sure. I'm still meeting a lot of people, but I don't think I would have met hardly anybody if I hadn't had a camera in my hand. It was such a passport and such a way to meet people. You could talk to anybody in the world and say, "hey, what's going on?" I guess that's a good title for a book… or a Marvin Gaye song (laughs).'

Cameras and lighting

As the clock on the Zoom call rapidly ticks towards the hour mark, I remind Weber of a previous quote when he compared his cameras to people. He smiles and replies, 'Well, I used to use this Pentax 6x7 and I got so comfortable with it, with its wooden handle. I liked the toughness of it. It was like a guy – it reminded me of a lot of guys that I know. Then, my Rolleiflex was sort of like a very feminine girl, actually the sound of it. I think a Leica camera, which I don't use very much, is really like a girl in a way as it's so gentle, whereas a Nikon is a little bit tougher. I don't know… I always feel it's like [they are] people, in a way.'

He also attempts to explain his approach to lighting his shoots.

'Sometimes I don't [use lighting]. I sometimes use little reflector boards. I have these really cool, tiny little lights that hang on strings. I'm not a big tech guy. I kind of left that up to my different assistants I've had over the years. I always loved having girl assistants instead of guys – they could always carry the stuff better than the guys. I used to tease this guy and girl who worked for me, Doug and Erin… they asked, "what are you lighting, Madison Square Garden?" just for taking a portrait of somebody. But I always admired war photographers – they can't go out and have all sorts of fancy equipment; they just did it.'

Weber freely admits he can't clearly explain how his creative mind operates, but the question does trigger a few thoughts. 'It's different every time I go out and take pictures. That's a wonderful

Model and Bruce Weber's late dog from the Blauer Fall-Winter 2025-26 Collection shoot

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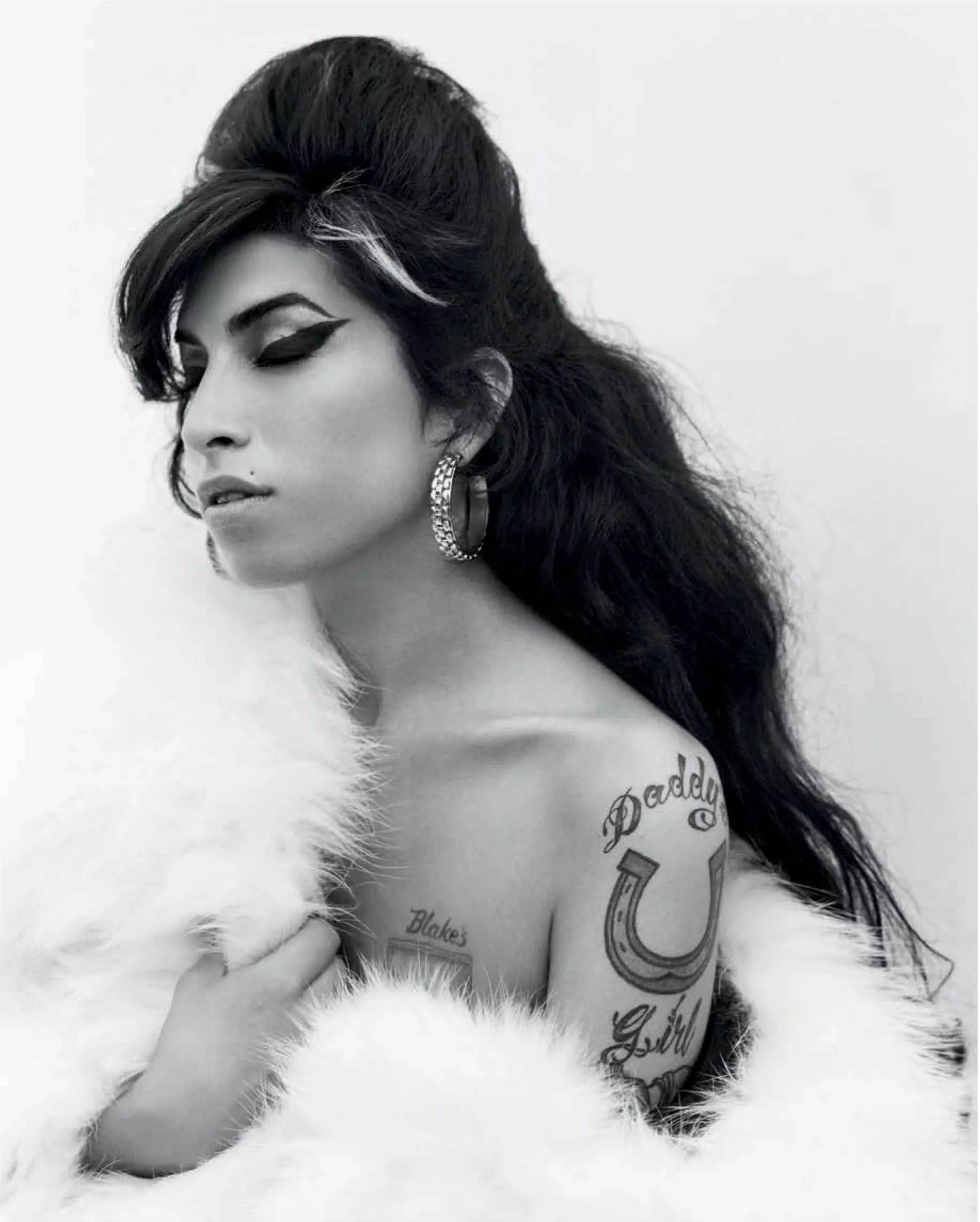


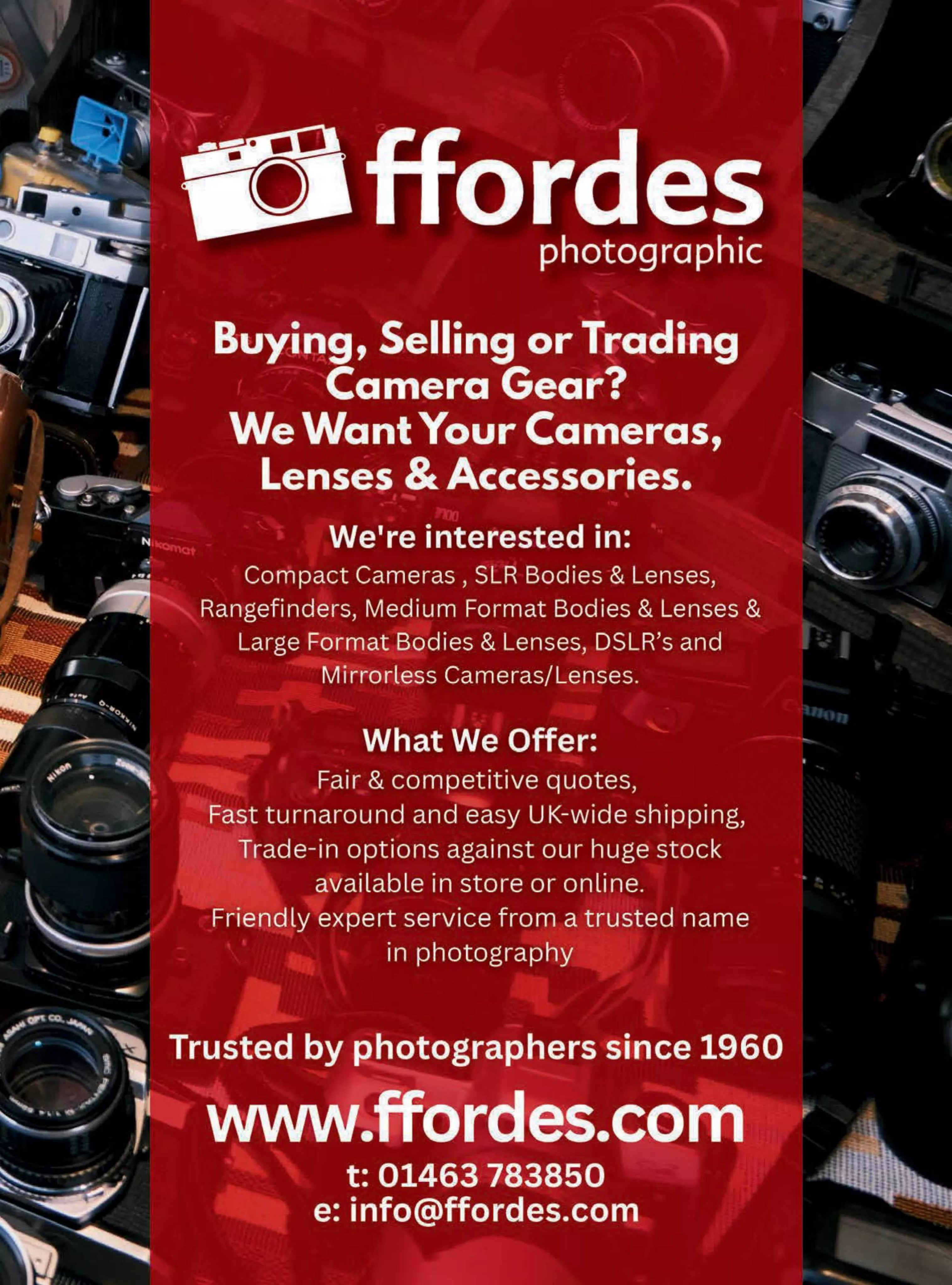
Amy Winehouse, Miami, Florida, 2007

thing about taking pictures – you meet a lot of people and sometimes, when you're photographing their youth, you're hoping and keeping your fingers crossed that they're going to turn out to be special and, when they do, it's like a blessing.'

As Bruce Weber wraps our fascinating chat up, he reveals, 'Helmut Newton always said to me, "most photographers are kind of taking the same picture all of their life". In a way, I think that's kind of true. It doesn't look that way, but it's really about what's happening with you and meeting these people. I wanted to do pictures that struck a chord and said something to me about affection and kindness – that's something I experienced when I first started. I expect that from people, until I'm proved wrong, so that's what I like. I've had a great time. I've been really lucky and I hope my pictures show that a little bit. I hope that they don't think that it's all about being the coolest guy in town, but it is pretty cool if you've got a camera.'

BRUCE WEBER

The book *My Education* by Bruce Weber (ISBN: 978-3-8365-9944-3) is published by Taschen Books and has an RRP of £125. **www.taschen.com**



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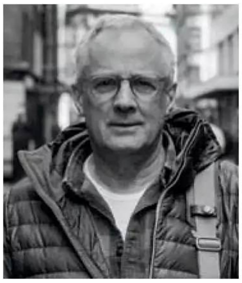
Round eight

Movement

This is a round where you might want to set yourself the challenge of capturing a fast-moving subject in a fraction of a second, or at the other end of the spectrum, choose a shutter speed of several seconds in order to reflect the movement of clouds or water, or even a person or animal. For the former, anticipation and preparation are crucial, so take time to work out where your subject is likely to appear and which direction it will take. For the latter, think about how to still give your image a focal point when shooting with a long exposure, and how to create separation between the elements of your composition. There's also the option to shoot flocks of birds in flight, crowds of people in a city or cars or trains en route to their destinations.



Your guest judge

Your guest judge for Round Eight is Jon Nicholson. Jon has been official photographer for the Olympic Games twice, and spent a year documenting the life of athlete Linford Christie. He recently finished shooting a book called *Macchina*, photographing motor sport of all genres all over the world. See more at www.jonnicholson.co.uk

Plan your APOY 2025 year

Below is a list of all this year's rounds, including when they open, when they close and the dates the results will be announced in AP

THEME	OPENS PHOTOCROWD & AP	CLOSES	SHORTLIST	RESULTS
Black & White	6 May 2025	26 May 2025	11 June	26 June 2025
People & Portraits	27 May 2025	23 Jun 2025	9 July	24 July 2025
Close-ups & Details	24 June 2025	21 Jul 2025	6 August	21 Aug 2025
Landscapes	22 July 2025	18 Aug 2025	3 September	18 Sep 2025
Celebrating Colour	19 August 2025	15 Sep 2025	1 October	16 Oct 2025
Night & Low Light	16 September 2025	13 Oct 2025	29 October	13 Nov 2025
Animal Kingdom	14 October 2025	10 Nov 2025	26 November	11 Dec 2025
Movement	11 November 2025	8 Dec 2025	23 December	8 Jan 2026
Urban Life	9 December 2025	5 Jan 2026	21 Jan 2026	5 Feb 2026
Open	6 January 2026	2 Feb 2026	18 Feb 2026	5 Mar 2026

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Enter the code below via Photocrowd to get one free entry to Round Eight – Movement

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ALL ABOUT APOY 2025

The camera club award

Do you belong to a camera club? You can accumulate precious points for your society when you enter APOY. After all the ten rounds have been completed, the club with the most points will win the ViewSonic X2-4K projector – a 4K HDR High Brightness Smart LED projector boasting a 1440p resolution for crisp visuals. And the club member who contributed the most points to their winning club's overall tally, will take home the VP2786-4K, a superb 27in ViewSonic ColorPro VP86 Series professional monitor, as their prize.

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The Young APOY award

Now a well-established part of APOY, the Young Photographer of the Year competition encourages our up-and-coming snappers. Entrants should be 21 years old or younger by the competition's final closing date of 2 February 2026. All the categories are the same as for the main contest – simply select the Young APOY option on Photocrowd when you upload your images. Entry is free. Each category winner receives voucher prizes from DxO and Bob Books, with the overall winner after ten rounds receiving a £500 voucher to spend at Camera Centre UK*.

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APOY prizes

The winner of each round of APOY receives a voucher for £500 to spend at Camera Centre UK*, plus free DxO PhotoLab and FilmPack licences worth £340, and a £50 voucher for Bob Books, plus a one-year subscription to The School of Photography, worth £120. The two runners-up in each round will win a free DxO Nik Collection licence worth £146 and a £25 voucher for Bob Books. The overall winner after ten rounds wins a £1,000 voucher to spend at Camera Centre UK* and a £100 voucher for Bob Books.

Young APOY prizes

The winner of each round of Young APOY receives free DxO PhotoLab and FilmPack licences worth £340, and a £50 voucher for Bob Books, as well as a one-year subscription to The School of Photography, worth £120. The two runners-up in each round will win a free DxO Nik Collection licence worth £146 and a £25 voucher for Bob Books. The overall winner of Young APOY wins a £500 Camera Centre UK* voucher and a £100 Bob Books voucher.

Camera club prizes

The winning club receives a ViewSonic 4K projector, and a first-class monitor for the club's highest-scoring member.

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FILM STARS

Unexpected automation

John Wade examines the ingenious ways mechanical cameras tackled automatic exposure

At the heart of a camera's automatic exposure system lie three basic procedures. First came shutter priority, in which the photographer chose a shutter speed and the camera automatically set the correct aperture. Then came the more popular aperture priority, allowing the photographer to select an aperture, leaving it to the camera to set the correct shutter speed. Finally, both shutter speeds and apertures were chosen automatically and set with a program mode. All of which took off big time when battery-driven electronics hit cameras in the 1970s.

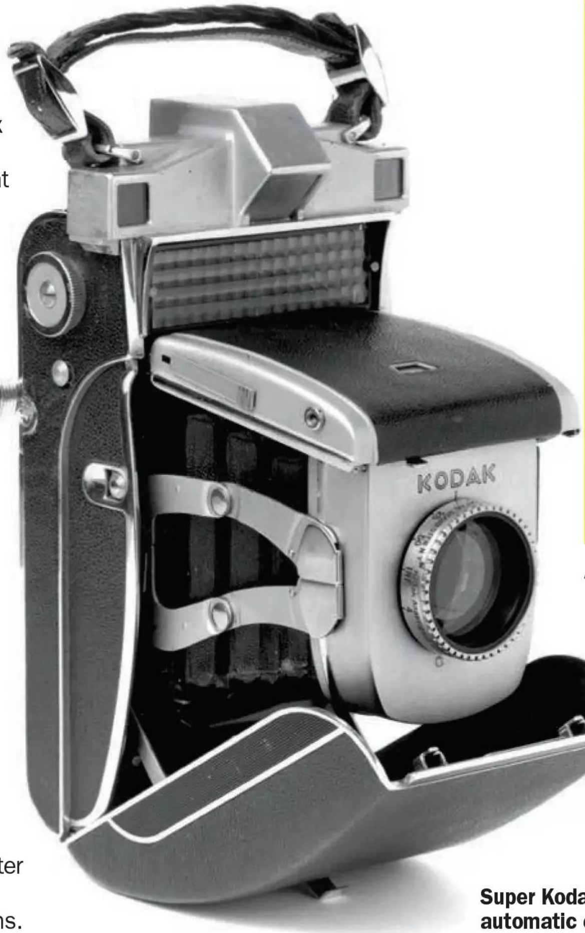
What you might not know is that automatic exposure modes like these go back much further, to the days when meters were activated by selenium cells that didn't need batteries to operate, and when automation relied on mechanical levers, rotating cogs, expanding and contracting springs and even compressed air. Welcome to the world of mechanical auto exposure, whose cameras are today both collectable and usable.

1938: Super Kodak Six-20

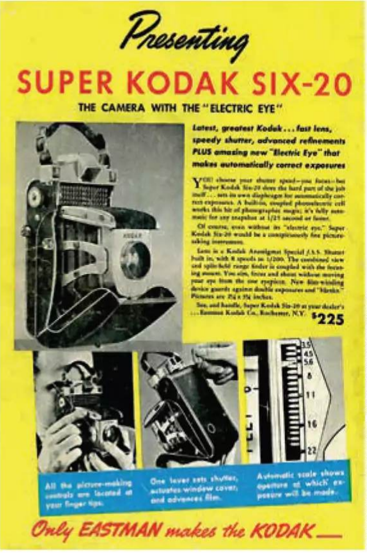
The first camera to incorporate an electronic exposure meter was the Zeiss Ikon Contaflex in 1935. But that meter only recommended correct apertures against shutter speeds that then needed to be set manually. The first camera to use a built-in exposure meter to actually activate an automatic exposure system was the Super Kodak Six-20.

The camera incorporated two doors that opened from the front of the body, allowing the panel holding the Kodak Anastigmat Special f/3.5 lens to self-erect on struts, coupled to a wide-base rangefinder. It shot eight pictures 6x9cm on 620 size roll film. A large selenium meter cell stretched across the top of the body. Shutter speeds ran 1-1/200sec. Light on the meter cell produced the current needed to move a needle. First pressure on the shutter release then locked the needle in a comb-like device, while a sensor connected to the aperture control moved, adjusting the aperture as it did so until stopped by the locked needle. In this way the correct aperture for the chosen shutter speed, as indicated on a body-mounted scale, was set and the exposure was made.

Variations on this trap-needle method of exposure control, invented by Kodak, were later utilised by some other manufacturers to automate their own camera exposure systems.



Super Kodak Six-20, first automatic exposure camera



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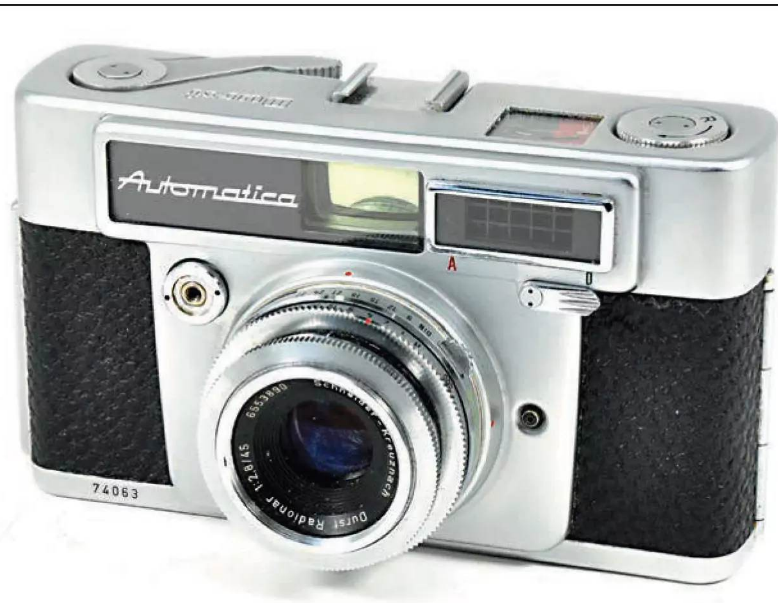
A 1930s advertisement for the Super Kodak Six-20 made great play of its 'Electric Eye'


Automatica
A
O
74063
Durst Radionar 1:2,8/45
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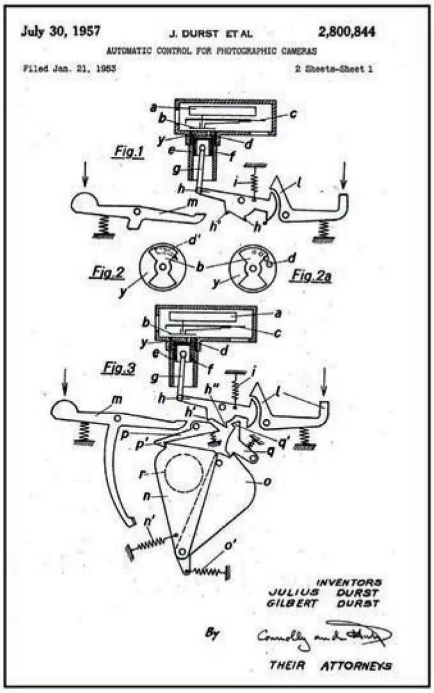
Left: The extremely sleek Durst Automatica, claimed as the first aperture priority camera

Right: The Durst patent for the Automatica's strange pneumatic shutter speed control


July 30, 1957
J. DURST ET AL
2,800,844
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Filed Jan. 21, 1953
2 Sheets-Sheet 1
Fig.1
Fig.2
Fig.2a
Fig.3
INVENTORS
JULIUS DURST
GILBERT DURST
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THEIR ATTORNEYS

1956: Durst Automatica

The Italian Durst company was best known for making enlargers. Less familiar are four different types of camera produced by Durst, of which this one became known as the first aperture priority camera.

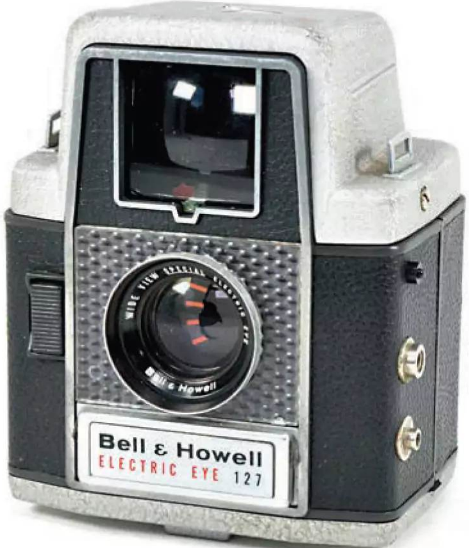
The Automatica was very stylish and the first camera from Durst to accept 35mm film in standard cassettes. The film wind lever lay flush with the top plate, rising above the body only when winding. The rewind knob was equally flush and popped up when the rewind button was pressed. With a 45mm f/2.8 lens and shutter speeds of 1-1/300sec, the camera could be used manually when a lever beside the lens was set to 'O'. Resetting the same lever to 'A' then twisting the shutter ring to its '300 automat' setting put the camera into automatic mode. Here's how it worked.

First the film speed was set from 6-400 ASA (ISO in today's terminology) on a ring around the lens. This locked in an aperture which could no longer be changed. A speed of 6 ASA corresponded to f/2.8, then it was 12 ASA for f/4, 25 ASA for f/5.6, 50 ASA for f/8, 100 ASA for f/11, 200 ASA for f/16 and 400 ASA for f/22. The shutter worked by pneumatic air. Pressing the shutter button activated a plunger which built up pressure inside a small tube. It also released a meter needle to move across a scale depending on the level of light measured by the selenium meter. At the same time this moved a valve at the mouth of the pneumatic tube where a plate containing a variable sized slit moved according to how far the needle advanced. The width of the slit when the plate came to a stop controlled the length of time it took for the air to escape from the tube and therefore how long the shutter remained open. Result: automatic exposure.

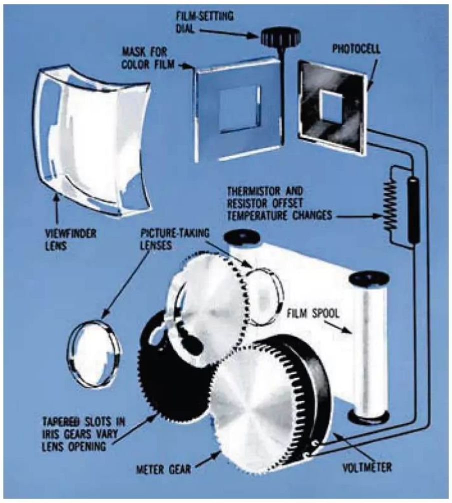
1958: Bell & Howell Electric Eye

What appears to be the all-important selenium cell around the lens on this camera was actually no more than a piece of bevelled plastic, there probably to make the camera look more technically advanced than it actually was. The real cell was hidden inside the viewfinder, with a gap in its centre so that the photographer could look through it when held to the eye.

As with many of these early auto exposure cameras, the shutter speed of Electric Eye was fixed at about 1/50sec. Setting the film type on a body-mounted thumbwheel caused a mask to swing in front of the meter cell to compensate for two different film speeds. The automation kicked in when light reaching the meter cell generated a current that was fed to a miniature voltmeter. Instead of moving a needle in the usual way, this rotated a gear linked to two overlapping slotted discs situated between the lens's two elements. Each of the slots was tapered from wide at one end to narrow at the other. Their movement coincided to produce an aperture through which the image was recorded on the film.


Bell & Howell
ELECTRIC EYE 127

The Electric Eye automatic snapshot camera from Bell & Howell


FILM-SETTING DIAL
MASK FOR COLOR FILM
PHOTOCELL
THERMISTOR AND RESISTOR OFFSET TEMPERATURE CHANGES
VIEWFINDER LENS
PICTURE-TAKING LENSES
FILM SPOOL
TAPERED SLOTS IN IRIS GEARS VARY LENS OPENING
METER GEAR
VOLTMETER

From the American Popular Science magazine, February 1959, a diagram of how the camera's automation worked

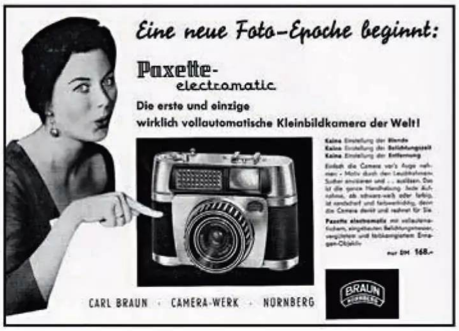
The Electric Eye, which was also known as the Infallible, accepted its own dedicated flashgun. To adjust apertures for flash photography, the nameplate cover on the front of the camera was flipped up to reveal a sliding control marked with two distance scales, according to which film speed had previously been set. Sliding the control to the appropriate camera-to-subject distance changed the aperture, although actual f-stops were not indicated. This could also be used as a crude kind of manual exposure control.

1959: Paxette Electromatic

Carl Braun Camerawerk in Germany made a lot of Paxette cameras, with and without coupled rangefinders, with fixed lenses, with interchangeable lenses and finally this model, initially advertised as the world's first fully automatic 35mm camera.

The description was perhaps a little over-stated, since the first version of the camera had only one shutter speed of 1/40sec, one film speed setting of 40/50 ASA and a fixed focus lens. Exposure automation came by the Kodak-inspired trap-needle method in which the selenium meter caused a swinging needle to be halted when correct exposure had been measured and, as the shutter button was pressed, for the aperture to change until the needle obstructed its movement. Red and green warning flags in the viewfinder indicated when light levels were suitable for shooting.

Unfortunately, Agfa took exception to the Electromatic being claimed as the world's first fully automatic camera, took Braun to court, won the case and Braun was forced to withdraw the description from its advertising.



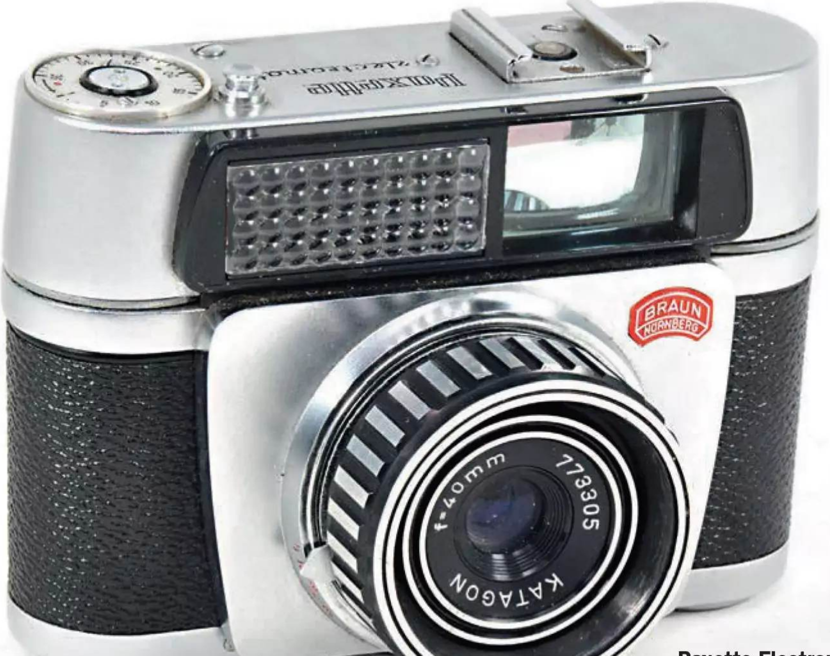
Eine neue Foto-Epoche beginnt:

Paxette-
electromatic

Die erste und einzige
wirklich vollautomatische Kleinbildkamera der Welt!

CARL BRAUN · CAMERA-WERK · NÜRNBERG

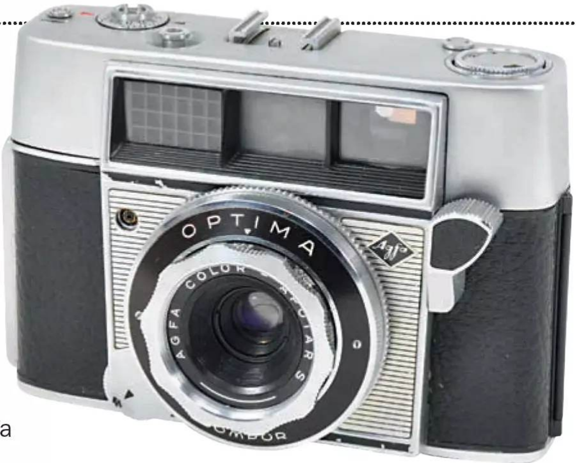
An early German advertisement for the Electromatic, translated reads: 'The world's first and only truly fully automatic 35mm camera'



Paxette Electromatic, a rarely-seen auto-exposure camera from Braun

1959: Agfa Optima

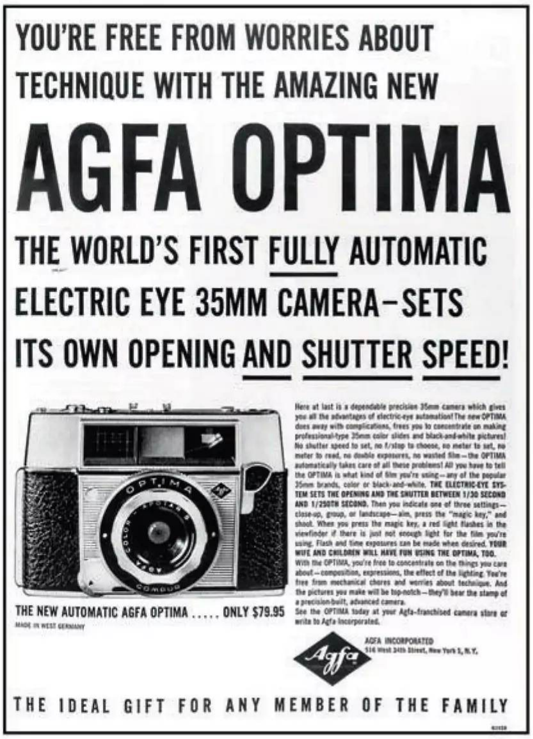
The reason for Agfa's angst was the Optima, launched within weeks of Braun's Electronica. The Optima boasted automatic control of both shutter speeds and apertures, making it the first camera with programmed automation.



Agfa Optima, first with programmed automation

Beside the lens, what Agfa referred to as the 'Magic Lever' was positioned for a left-hand index finger. If a red flag showed in the viewfinder when this was depressed, light levels were too low for shooting. If a green flag appeared, the shutter button on the top plate was pressed and the exposure made. Inside, the aperture was initially set at its widest f/3.9 setting, remaining constant while light levels measured by the meter changed shutter speeds between 1/30sec and 1/250sec. If the light level was still too high when exposure reached 1/250sec at f/3.9, then the shutter speed remained fixed at 1/250sec while the apertures began closing down until they reached f/22.

For flash exposures, a tiny milled wheel below the lens was rotated from its 'A' for automatic setting, to one that displayed a flash symbol. This caused a cap at the top of the faceplate to slide aside and reveal a flash sync socket, while the Magic Lever locked and the shutter speed was set to a fixed 1/30sec. Rotating a ring around the rear of the lens turned off the automation and allowed manual aperture setting.



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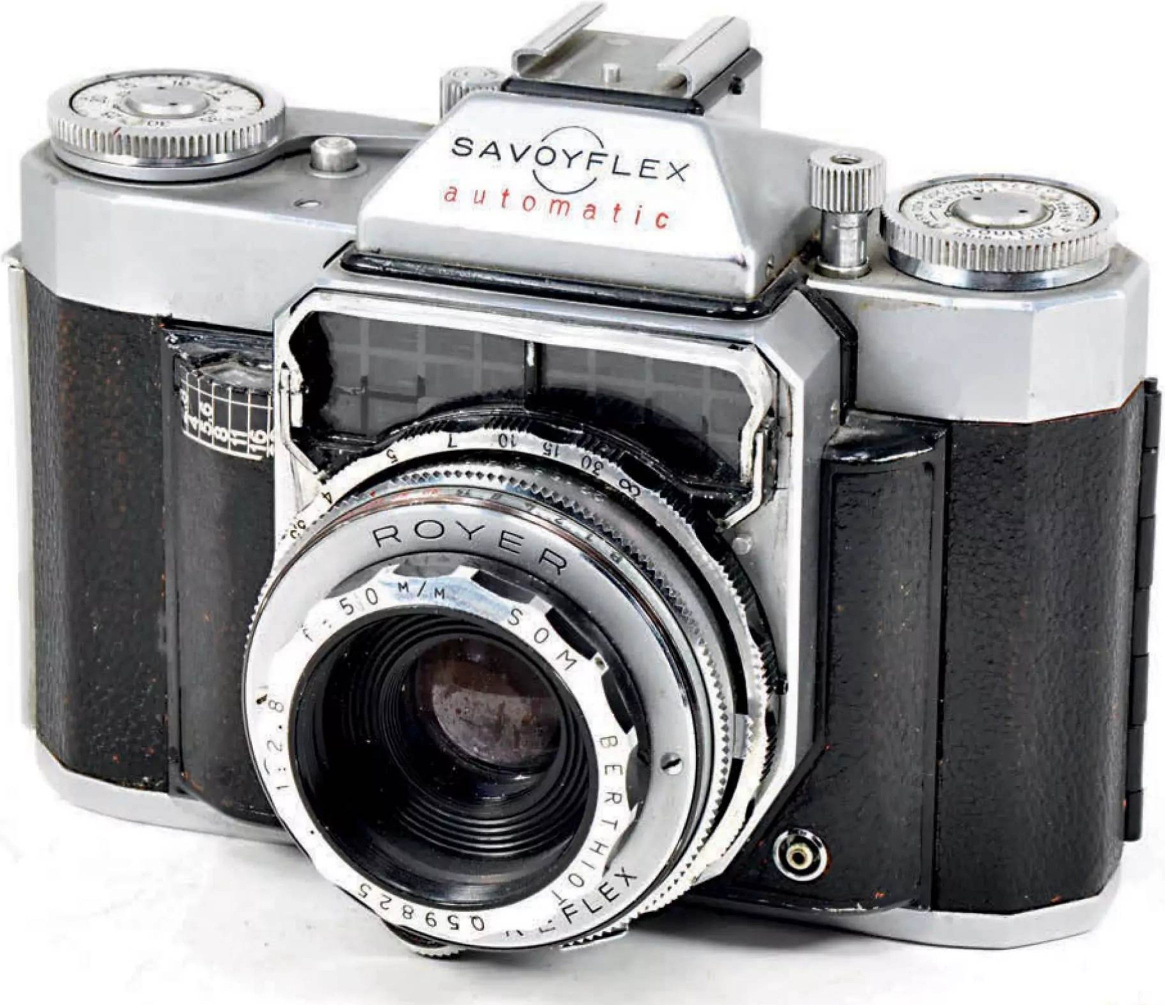
Agfa's advertisement for the Optima went one better than the Paxette's claims



1961: Savoyflex Automatic

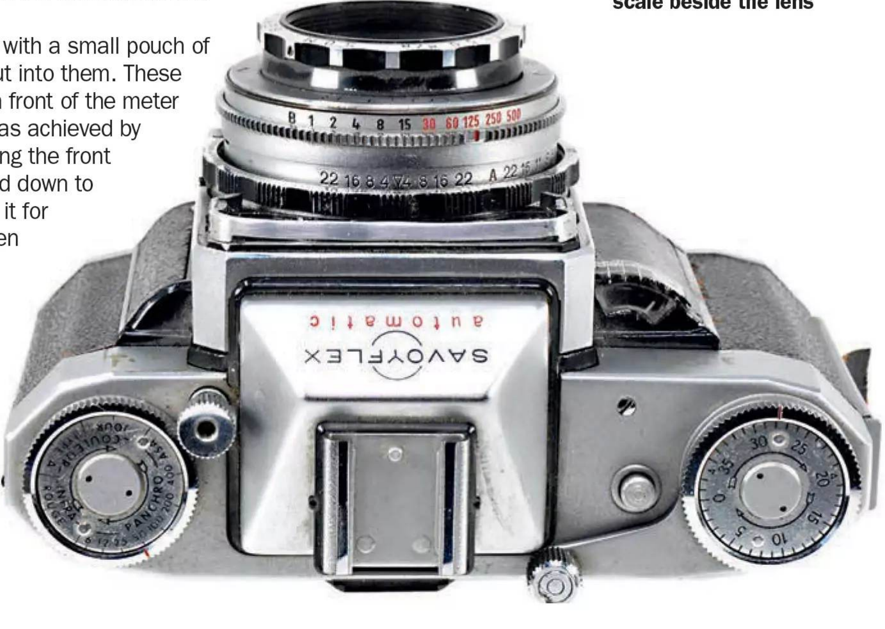
Above: Savoyflex Automatic, the first shutter priority SLR

Below: The Savoyflex Automatic from the top, showing the small aperture scale beside the lens

After making a few folding and simple viewfinder cameras from 1949 onwards, the French Royer company made its first single lens reflex (SLR), the Savoyflex, in 1959, upgraded it with a Model II soon after and finally arrived at the Model III, otherwise known as the Savoyflex Automatic. It was the world's first shutter priority SLR, using a selenium cell above the lens which activated the aforementioned trap-needle method of automating apertures.

The camera had several peculiarities. It was sold with a small pouch of perforated plastic strips with different-sized gaps cut into them. These were used to adjust film speeds by slipping them in front of the meter cell to lessen or increase its sensitivity. Focusing was achieved by shifting the optics back and forth and also by rotating the front element of the lens. In this way, the camera focused down to 30cm. Film advance tensioned the shutter, opened it for viewing purposes and lowered the mirror. The chosen shutter speed was set on a ring around the lens. Then as the left-handed shutter release was pressed, six things happened:

- The shutter closed
- A flap moved across the viewfinder to block stray light
- The mirror was raised
- The automatic system selected and set the correct aperture
- A needle swung across a scale in a window on the front of the body to indicate the chosen aperture
- The shutter was released.

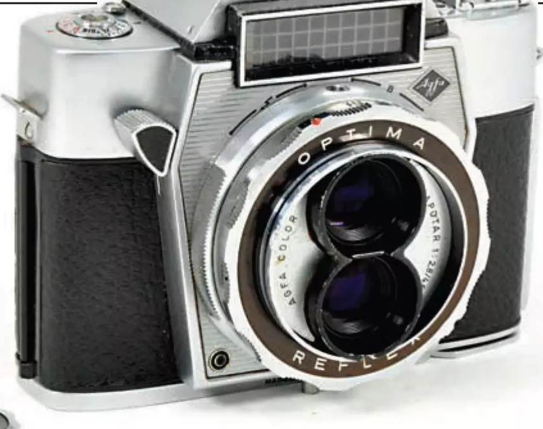


1961: Agfa Optima Reflex

Two years after the Optima, Agfa transferred similar automation into this unusual 35mm twin lens reflex (TLR). It looked like a conventional 35mm camera of the day, apart from having two lenses one above the other. The lower lens shot the picture, the upper one reflected its image to a pentaprism eye-level viewfinder which had a selenium meter cell mounted on the front. As the focusing ring was turned, the two lenses moved in tandem.

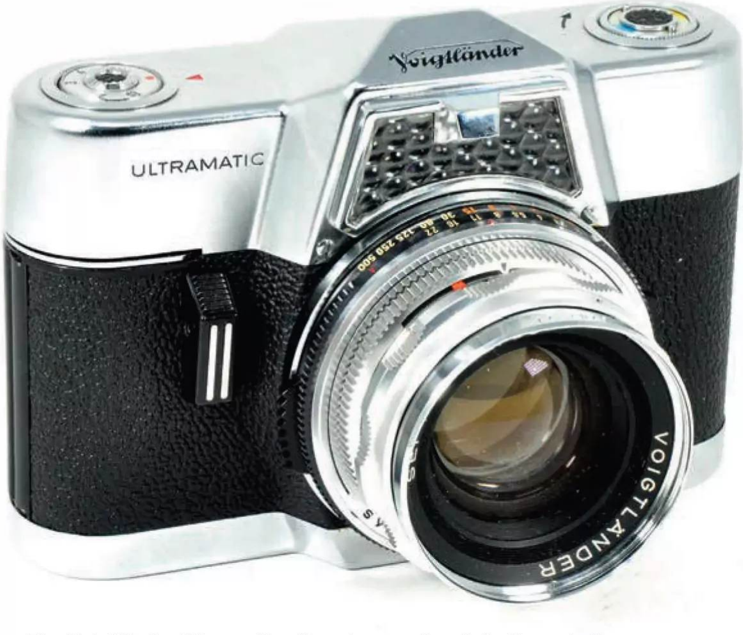
A ring around the rear of the lens allowed apertures to be adjusted manually, or turned to its 'A' setting, when the automation kicked in. Like the original Optima, the Reflex had its own 'Magic Lever', but now it was combined with the shutter release. Film speeds were set on a top-mounted dial, then the automation worked in a similar, though not exactly the same, way to the Optima.

The shutter speed and aperture began by defaulting to 1/250sec at f/22. As light levels were measured by the meter cell above the lens, the shutter remained at 1/250sec while the apertures opened steplessly until they reached f/8. After that, shutter speeds and apertures automatically combined and changed to set the correct exposure until they reached 1/30sec at f/2.8.



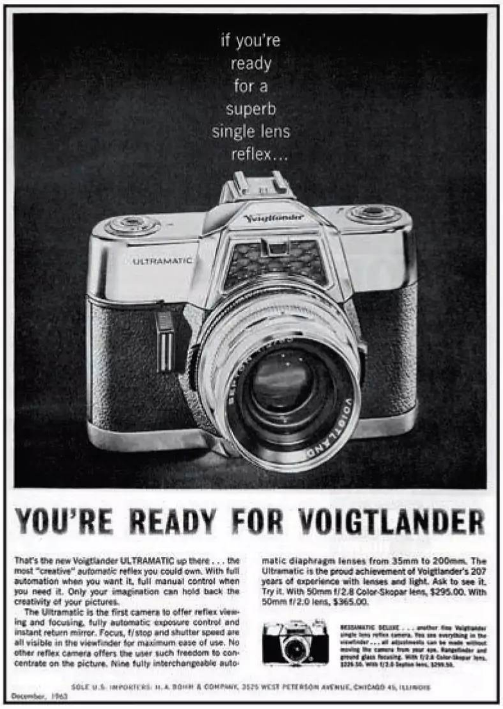
Above: Agfa's unconventional twin-lens Optima Reflex

Left:The Optima Reflex from the top



The Voigtländer Ultramatic offered manual and shutter priority exposure modes

Right: How Voigtländer advertised the Ultramatic



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The Ultramatic is the first camera to offer reflex viewing and focusing, fully automatic exposure control and instant return mirror. Focus, f/stop and shutter speed are all visible in the viewfinder for maximum ease of use. No other reflex camera offers the user such freedom to concentrate on the picture. Nine fully interchangeable automatic diaphragm lenses from 35mm to 200mm. The Ultramatic is the proud achievement of Voigtlander's 207 years of experience with lenses and light. Ask to see it. Try it. With 50mm f/2.8 Color-Skopar lens, $295.00. With 50mm f/2.0 lens, $365.00.

BESSAMATIC DELUXE . . . another fine Voigtlander single lens reflex camera. You see everything in the viewfinder . . . all adjustments can be made without moving the camera from your eye. Rangefinder and ground glass focusing. With f/2.8 Color-Skopar lens, [illegible]. With f/2.0 Septon lens, [illegible]

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December, 1963

COURTESY OF STEVEN BROOME, HTTPS://VINTAGECAMERADIGEST.COM

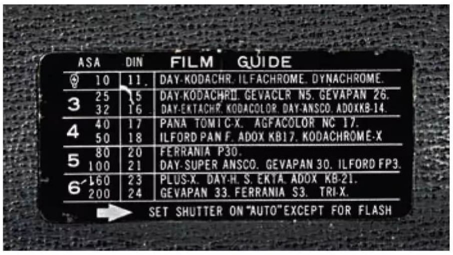
1961: Voigtländer Ultramatic

The Ultramatic was a masterpiece of mechanical camera engineering. Speeds and apertures could be set manually with rings around the lens. As the aperture ring was turned, pointers automatically moved towards and away from each other around the focusing scale to indicate depth of field. With the aperture ring turned to its 'A' setting and a shutter speed from 1-1/500sec selected, the camera measured the light through a selenium cell above the lens and set the aperture automatically. The mechanics that made that happen were complicated.

Prior to exposure, the aperture was open by default at its widest setting – which was f/2 on the 50mm Septon lens or f/2.8 on an alternative Color Skopar lens.

The leaf shutter was also open and the reflex mirror blocked light to the film. When the front-mounted shutter release was pressed, the shutter closed, the mirror swung up, the aperture closed to its automatically selected position, the shutter opened and closed again to make the exposure, the mirror swung back down and the aperture reopened to its widest setting again. This use of an instant return mirror was unusual with leaf shutters at the time.

A range of interchangeable lenses from 35mm f/3.4 to 350mm f/5.6 was available for the Ultramatic, along with the 36-82mm Voigtländer Zoomar, the world's first commercially successful zoom lens. It all added up to making the Ultramatic one of the most desirable cameras of its age.



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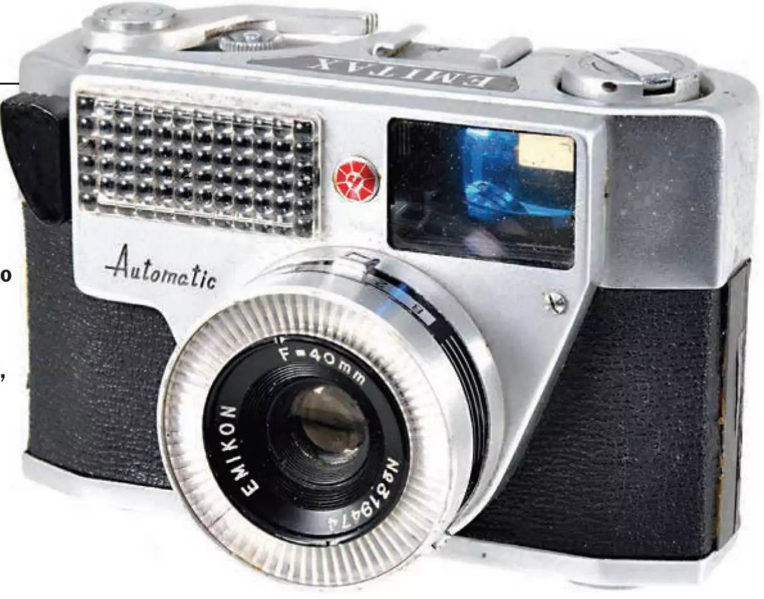
	10	11.	DAY-KODACHR. ILFACHROME. DYNACHROME.
3	25	15	DAY-KODACHR II. GEVACLR N5. GEVAPAN 26.
	32	16	DAY-EKTACHR. KODACOLOR. DAY-ANSCO. ADOXKB-14.
4	40	17	PANA TOMIC-X. AGFACOLOR NC 17.
	50	18	ILFORD PAN F. ADOX KB17. KODACHROME-X
5	80	20	FERRANIA P30.
	100	21	DAY-SUPER ANSCO. GEVAPAN 30. ILFORD FP3.
6	160	23	PLUS-X. DAY-H. S. EKTA. ADOX KB-21.
	200	24	GEVAPAN 33. FERRANIA S3. TRI-X.

SET SHUTTER ON "AUTO" EXCEPT FOR FLASH

A scale on the back of Emitax indicated which number needed to be set on the lens according to various film types and speeds

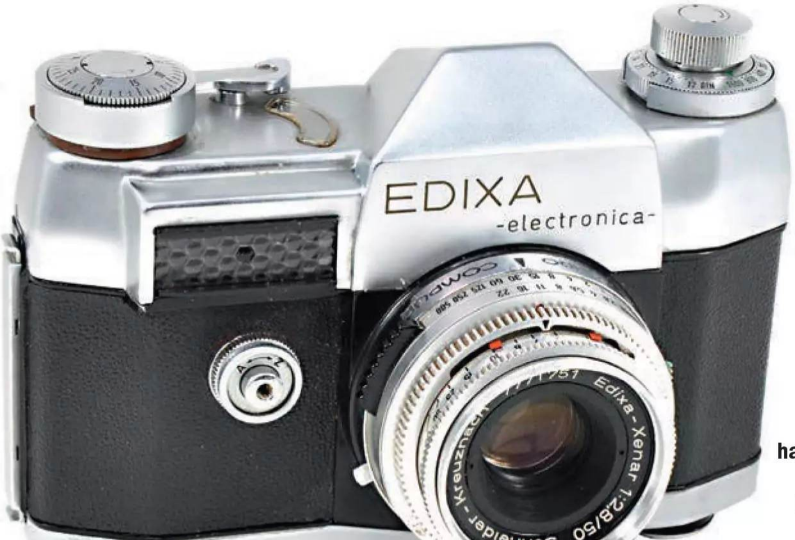


The Emitax, also known as the Palmat Automatic, Mini-Electro 35, Mansfield Skylark and Kalimat

1961: Yamotto Emitax

In the 1950s the Japanese Yamoto Koki Kogyo company made a small range of stylish and compact 35mm cameras that looked similar but with subtle differences in their spec, some with straight viewfinders, others with coupled rangefinders, and even with hot shoes on the later models. This camera came towards the end of the company's life and, for export purposes, it was made under different names. Other than Emitax, the camera was also known as the Palmat Automatic, the Mini-Electro 35, the Mansfield Skylark and the Kalimat.

The lens was a 40mm Emikon, slightly wide for the 35mm format. No f-stops were marked or adjustable manually, but the maximum aperture was probably about f/4. A setting on the lens was marked with numbers 2-6, which correlated with film speeds of 10-200 ASA, as indicated by a scale on the camera back. Choosing a number and therefore setting the film speed also selected a shutter speed, starting at about 1/30sec. So, once a film speed had been selected, the shutter speed could not be altered. Pressing a large lever on the side of the body then activated the automation, fed by a large selenium meter. It's likely that this worked by Yamotto's own version of the old Kodak trap-needle system.



The Edixa Electronica had an unusual method of programming exposures

1962: Edixa Electronica

The German Wirgin company made a vast variety of camera types, typified by its Edixa range which incorporated viewfinder models, subminiatures and, most famously, SLRs, of which the Electronica was the most unusual and technically sophisticated. When it was announced at Photokina, the huge German camera fair, in 1960, it caused a sensation. But political wrangling inside the Wirgin company, meant that it didn't reach the market until 1962.

The Electronica utilised an unusual form of program automation. After setting the shutter speed, a regulator button on the back was pressed, causing a meter needle, driven by a selenium cell on the front of the body, to swing across a window in the top plate. This was rapidly followed by another needle. When the two coincided, exposure was locked and a tiny motor, driven by batteries in the base plate, began to rotate the aperture ring until it reached the appropriate setting. If the correct exposure could not be achieved in this way, then the system switched to rotating the shutter speed dial until an accurate exposure had been attained.

The camera might still be used manually today. But for the wonders of the automation to be utilised, it unfortunately needed five 1.35-volt Mallory RM-1 mercury batteries that are no longer available.

What to pay

Agfa Optima: £15-20
Agfa Optima Reflex: £30-70
Bell & Howell Electric Eye: £15-25
Durst Automatica: £50-80
Edixa Electronica: £120-180
Paxette Electromatic: £30-50
Savoyflex Automatic: £100-150
Super Kodak Six-20: £1,500-2,000
Voigtländer Ultramatic: £50-75
Yamotto Emitax: £35-50

The regulator button beside the Electronica's viewfinder window that activated the automatic settings

Godox iFlash iT30Pro

Andy Westlake tests a tiny, affordable, but remarkably fully featured flashgun

● £67 ● godox.com

Amateur Photographer
Testbench
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★★★★★

The Godox iT30Pro is a small, affordable, yet extraordinarily well-featured on-camera flash unit. It offers TTL, strobe, and manual modes, plus the ability to work as a 2.4GHz wireless controller for other Godox flash units. It's available in five versions, for Canon, Nikon, Sony, Fujifilm, or OM System/Olympus/Panasonic cameras. I tested the Fujifilm version.

Design-wise, this is a plain-looking rectangular box that measures 65x46x47mm, and weighs just 120g. Its built-in Li-ion battery promises 560 full-power flashes and charges via USB-C, so there's no need to deal with AA or AAA batteries. Recycling time is a respectable 1.5 seconds.

To turn the unit on, you have to hold down the power button, and then either swipe the screen or spin the top dial. This has the advantage that you're unlikely to turn it on by accident. Switching the flash off again requires holding down the button for a second, while a quick press fires off a test flash.

Most functions are controlled using either the Menu and Set buttons with the top dial, or the rear touchscreen. Many can also be configured from your camera's flash menu. Naturally the interface takes a little getting used to, but it doesn't take too long to work out.

A switch on the side engages a wideangle diffuser, which you'll want to use with lenses wider than 35mm (or equivalent). It'll cover 28mm very nicely, or even 24mm with a little unevenness at the bottom of the frame. The brightness drops by two-thirds of a stop.

One of my favourite features is the onscreen distance scale. In manual mode, this tells you the subject distance that will be correctly exposed. In TTL, it shows the range of distances that can be covered. This can be useful to help work out whether you need to change the ISO or aperture.

Used on its own, the Godox iT30Pro gives the direct-flash look that's become popular again in some quarters. However, it does so with perfectly judged metering, and none of the bleached-out, rabbit-in-the-headlights effect that often spoils such shots. It also does a really good job of filling in shadows when used outdoors on a bright day.

Verdict

Lots of similar-looking mini flash units have appeared on the market recently, but none match the Godox iT30Pro for features and sheer value for money. For such a relatively modest outlay, it's an easy recommendation to add to your bag, especially as barely any cameras have a built-in flash these days. I'd get the hot-shoe riser, too.

ALL PRICES ARE APPROXIMATE STREET PRICES

iT30 Pro S
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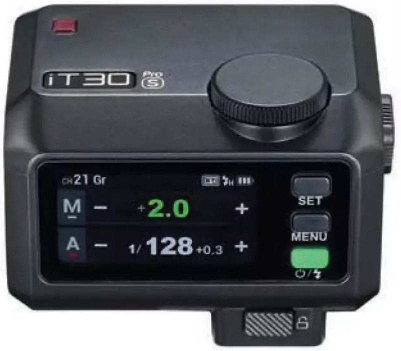
N

Optical slave
The unit can be triggered optically by other flashes, including the option to ignore a metering pre-flash.

Cable trigger
A 2.5mm port allows the flash to be triggered by vintage cameras that have PC sync sockets.

Kit contents
A USB-C charging cable and a soft fabric pouch come in the box.



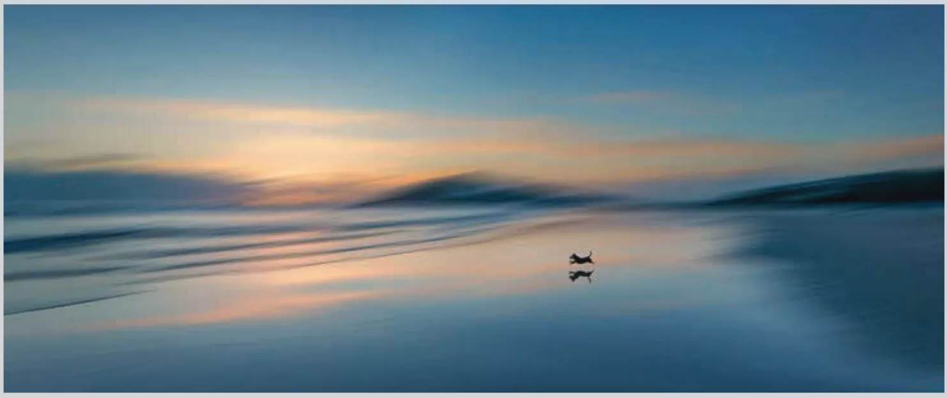
Control
You get precise power control down to 1/128 in manual, or +/-3EV in TTL, in 0.3EV steps.

At a glance

- Guide number 15m (ISO 100)
- TTL, strobe, and manual modes
- Built-in 2.4GHz commander
- Available in black or silver
- 65x46x47mm, 120g
- Canon, Nikon, Sony, Fujifilm, and OM System/Olympus/ Panasonic versions available

TTL HOT SHOE RISER

With the flash bulb being placed low over the lens, you'll need to watch out for shadowing, especially with relatively large-diameter standard zooms. This clever little accessory lifts the flash higher to reduce the risk. It also includes a bounce facility up to 90° for more attractive lighting, retains full TTL control, and costs just £17.



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Olympus OM-2N

John Wade reviews one of the great Olympus SLRs of the 1970s

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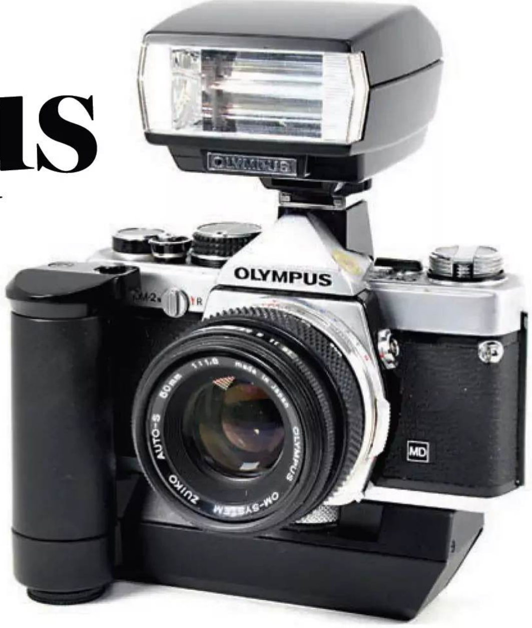


The Olympus OM-2N with T20 flashgun and OM Winder 2 fitted

In 1972, Olympus changed the face of 35mm single lens reflex (SLR) photography with the introduction of the OM-1 which, in the words of its advertising blurb, was 'smaller, lighter, tougher, quieter, faster' than most others. It soon became accepted as one of the greats. And then Olympus did it again. Three years later, the company launched the OM-2.

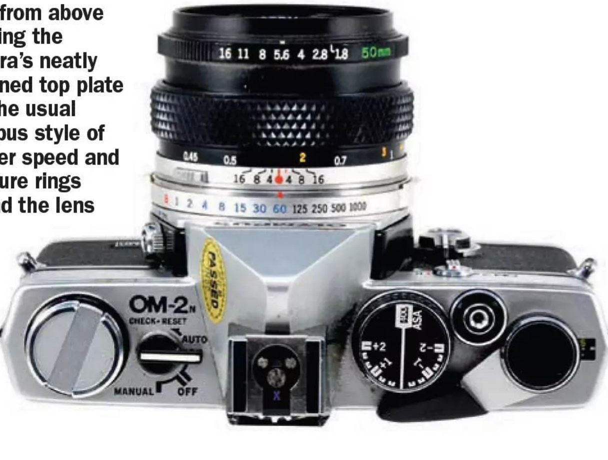
The OM-1 had been a manual mechanical camera with only match-needle metering. But the OM-2, despite being the same compact size as its predecessor, substituted an electronic shutter to allow both manual operation and aperture priority, with automatically chosen shutter speeds displayed in the viewfinder. It was also the first camera with off-the-film metering. The first shutter blind was imprinted with a pattern of black and white blocks similar to a modern-day QR code. For speeds of 1/60sec and above, light was reflected off this pattern to hit two silicon meter cells in the base of the body. For speeds slower than 1/60sec, light was reflected off the film as the first shutter blind opened, controlling when the second blind would be closed. It meant the shutter speed was measured and set during the actual exposure.

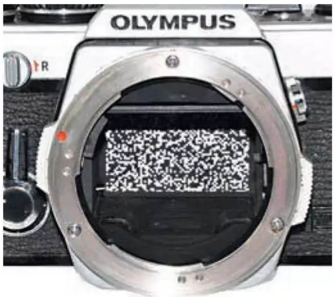
Flash photography got a makeover too. With its T20 dedicated flashgun slipped into the hot shoe, the same off-the-film metering system measured flash output through the lens, took into account ambient light and cut the flash at precisely the right moment. Accessories for the OM-2 included a power winder, motor drive, 250-exposure film back, close-up gear and lenses from 8mm fisheye to 1,000mm super-telephoto. In 1979, the OM-2 was slightly upgraded as the OM-2N, extending the auto shutter speeds to 120 seconds and adding a reset button to release the mirror if it locked up due to battery failure. That was about as good as it got back then, and it's still a pretty good buy for today's film fans as well.

What's good Super-accurate shutter speed automation, extra-large bright viewfinder.

What's bad Reliant on two 1.5-volt silver oxide batteries with no mechanical back-up.

View from above showing the camera's neatly designed top plate and the usual Olympus style of shutter speed and aperture rings around the lens





The pattern of black and white blocks printed on the first shutter blind that enabled super-accurate automation of the shutter

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LETTER OF THE WEEK

GAS attack

Does anyone else have the same problem as me? In the 'old' days, I had one camera and one, or on occasion two, lenses. When I went out to take photos, I grabbed my camera (no bag in those days) and took my photos. With one lens, I just worked harder and made whatever camera I had work for me.

With my new first-world problems, I have five cameras I regularly use, with many lenses, and innumerable bags. And when I go out these days, I can never decide which body to take, which lens(es) or which bag to carry, or whether I need a flash, or spare memory card etc. It's a (very small) nightmare.

I once considered selling all of my gear apart from one body and maybe two lenses. But then I couldn't decide which ones to sell; so, I just kept them all.

I am in a very fortunate position of being able to afford the gear I have, but it's not without its own problems.

Sometimes, it's obvious what I need to bring (portraits – portrait lens). But most of the time, I end up taking two bodies, four-plus lenses, a flash (or two), all just in case. And they weigh a tonne.

Does anyone else have this problem; how do you deal with it? I'd love to know.

Rick Corbishley

© MIKE TAYLOR

CEWE award winner Mike Taylor slimmed down his camera gear and reaped the rewards

Sounds like you are suffering from a bad case of GAS – gear acquisition syndrome. A lot of photographers benefit from the discipline of taking just one camera and one lens, depending on the genre. A good recent example is Mike Taylor, who won the Street Photography category in the CEWE Photo Awards (see the full story at bit.ly/cewemike). Or you could just use your phone for a while to get into the habit of a more streamlined approach.

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On the fringe

I feel I must write to you about the article in a recent AP concerning the Hasselblad X2D II 100C. The photograph on pages 36-37 is very poor. I can see green fringing in several places. Perhaps this is just due to bad printing, as the camera can hardly be that bad. With a price of £6,400 body only, I don't know why anyone would buy the Hasselblad. I am sure I could take shots just as good with a camera costing only one tenth of that price.

Joe O' Rourke

'It's not fringing, it's lens flare – I wanted to see what the flare was like, so I shot directly into the sun,' says former AP editor and regular contributor Damien Demolder, who wrote the review.

Brought to book

The expanded series of book reviews by Peter Dench benefit from his literate and knowledgeable style. But everything he reviews gets a rave, which is so unlike your reviews of camera gear, where an award of five stars really means something. Your first responsibility should be to your readers, not to authors and their publishers, so please could I beg for some nuance in a worthwhile section of the magazine?

Paul Graber

Peter Dench replies:
I acknowledge my responsibility is to readers above and beyond authors and publishers. My goal is to draw attention to the best new books but also to warn of potential stinkers. So, I described *Tina Turner* by Peter Lindbergh as, 'more Tina Turn-off than Turn-on,' TASCHEN's *America's Cup* as, 'a glorified trophy disguised as a publication,' and in *Trudie: A Portrait* by Ben Larrabee, noted that, 'the photographs risk drifting into personal keepsakes rather than compelling artworks.'

7days
Trudie: A portrait
by Ben Larrabee
$55 (£40), Pushing Books, hardcover, 88 pages,
ISBN: 9781636182469

Peter cites the example of this book review as a more nuanced critique, and certainly not a rave review

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THIS WEEK WE ASKED...

What is your dream photography assignment?

You said...

Andy McDonald Being commissioned to photograph architecture around the world. If any architects are reading this, get in touch.

Hugh Maxwell Photography Getting recognized for my own personal vision and style and then being paid to travel somewhere to create photographs.

Richard Krawiec Japan in cherry blossom season … or Akihabara for camera shopping.

Angi Wallace Photographing leaf tailed geckos in Madagascar or fungi in New Zealand.

Ian Slater Photography @IanSlaterPhoto1 A month documenting The Great Migration in the Maasai Mara.

Huseng Pitikero Do a Rohingya refugee documentary.

Shaun Woodward Maybe an astrophotography project with NASA or some other space observatory body.

DaneNJ @DaneNJ Two months in the Galapagos.

Ajay @RationalManAjay Himalayas in winter.

Georgios Charalampidis To spend a morning at Lake Kerkini, photographing Dalmatian pelicans!

Mhairi Chambers Getting to shoot at a high-level sports competition like the Olympics.

Oddy Barber Photographing the bears in Alaska when they are fishing for salmon in the river.

Alison Ross A wildlife documentary in the Lower Zambezi or Okavango Delta.

Barry Alan The Newport Jazz Festival!

bob malins @bobbondi Going back in time to shoot the Farnborough airshow in the 1980s or 1990s. I would use two Canon T90 bodies and a selection of Canon FD lenses and Kodachrome 64.

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See page 3 for how to contact us

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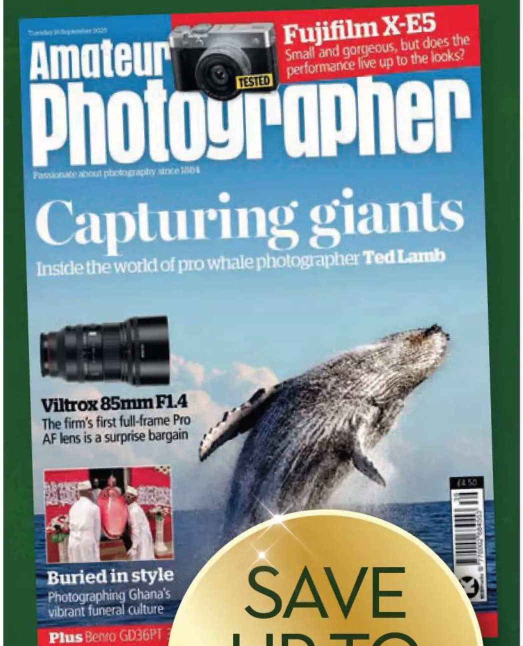
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Our favourite photos posted by readers on our social media channels this week

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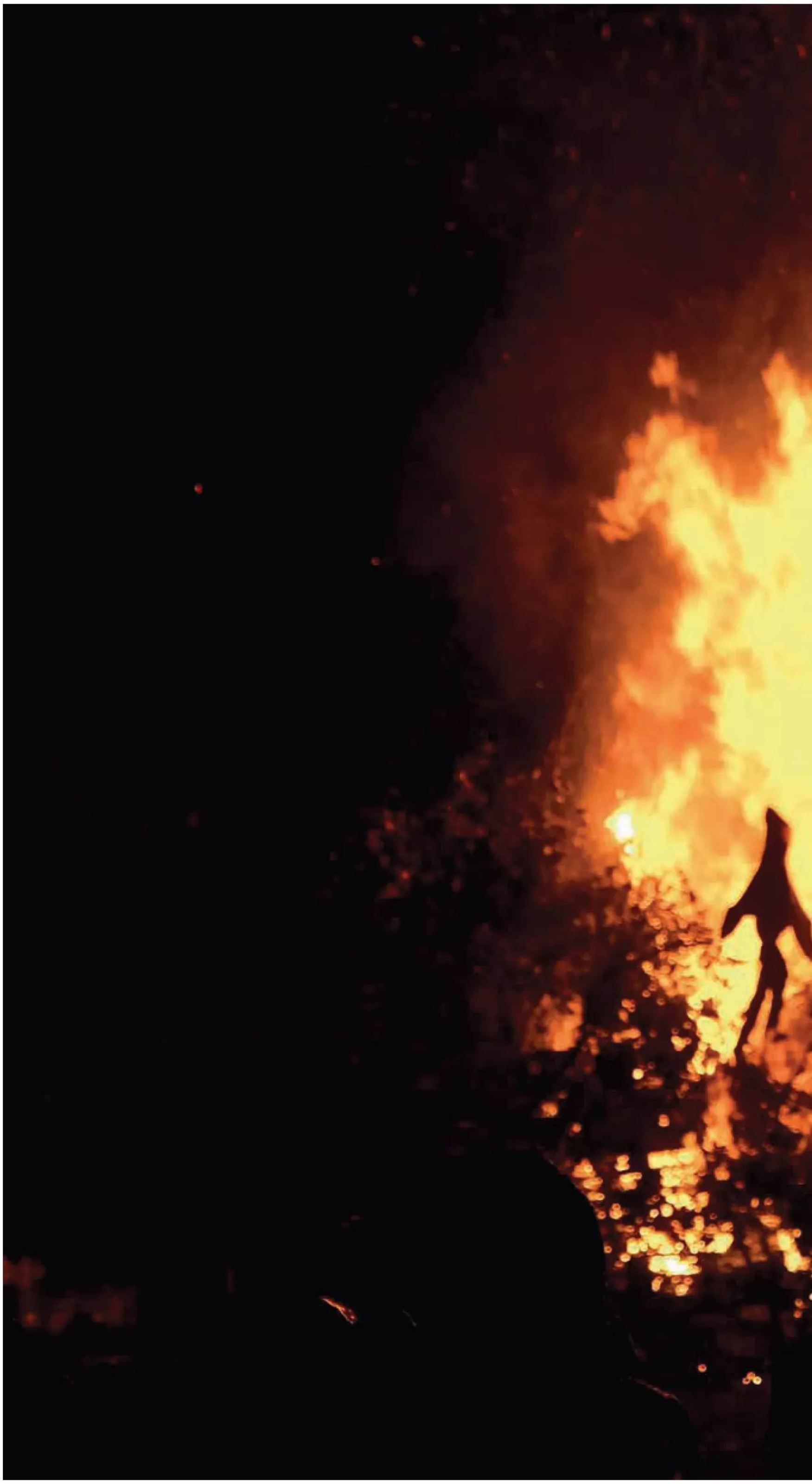


The Show Goes On
by Andy Compton

Fujifilm X-T3, 18-55mm at 37mm, 1/105sec at f/3.6, ISO 800

'I covered my camera under my raincoat to a rainsoaked bonfire and firework night in my hometown of Kington in Herefordshire. My main objective was to spend some valuable time with family but couldn't resist "smuggling" my camera in under my coat.'

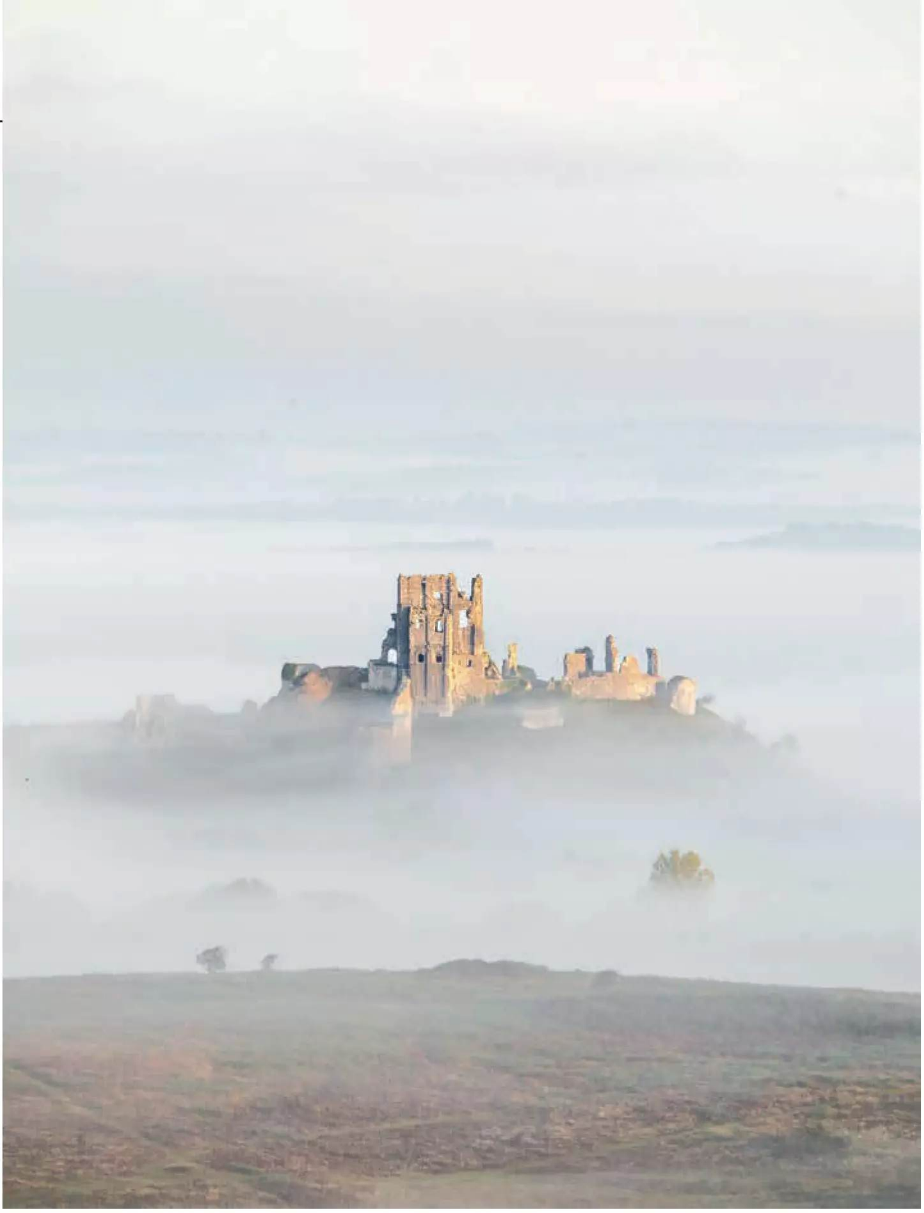
Instagram: @andycompo
Website: andycomp38.wixsite.com/andy-compton-2

It's good to share

Ruins by Martin Dolan

Canon EOS 5D Mark III, Canon 100-400mm F4 at 297mm, 1/50sec at f/8, ISO 100

'The conditions were perfect for sunrise with a cloud inversion allowing just enough of Corfe Castle to be visible as it caught the morning light. Choosing a high vantage point was key to eliminate any distractions such as branches or trees in the immediate foreground. An evocative photography subject when the mist and fog play ball.'
Instagram: @mdolanphoto



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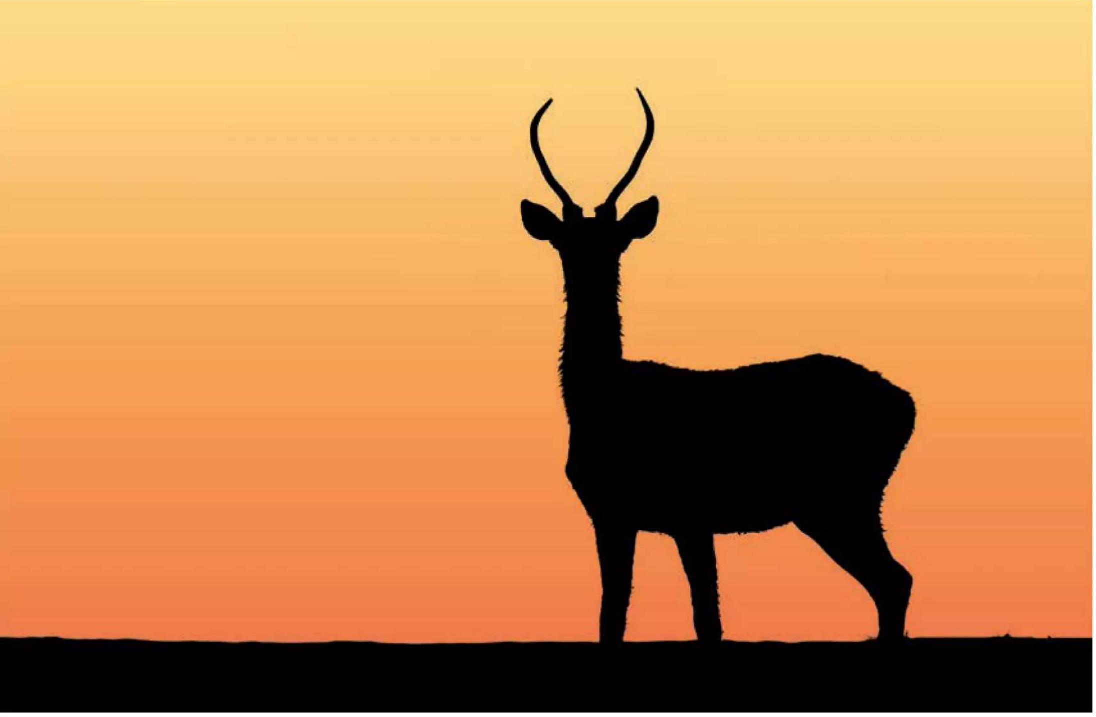

Silhouette at Sunset by Steve Bosstoc

Sony A7R V, Sony FE 400mm F2.8 GM OSS, 1/500sec at f/2.8, ISO 100

'I captured this photo of a red deer while at Richmond Park during a stunning sunset, with the golden light framing its silhouette perfectly against the horizon. A peaceful reminder of the thriving wildlife that lives amongst us, hidden in plain sight just beyond our city's edge.'
Instagram: @steve_bossotc
Website: www.stevebosstoc.co.uk

Want to see your pictures here? Simply share them with our Instagram or Facebook communities using the hashtag **#appicoftheweek**. Or you can email your best shot to us at **ap.ed@kelsey.co.uk**. See page 3 for how to find us.

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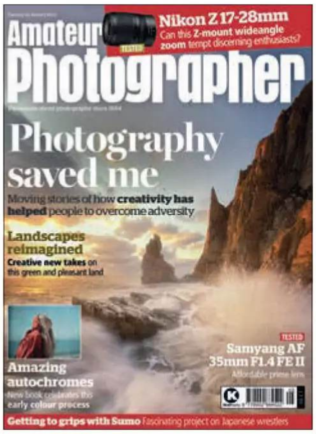
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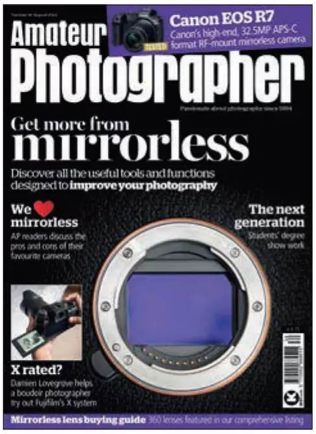
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Tutu
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America's urban wildlife

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4 **Tied Up by Alf Ellis**

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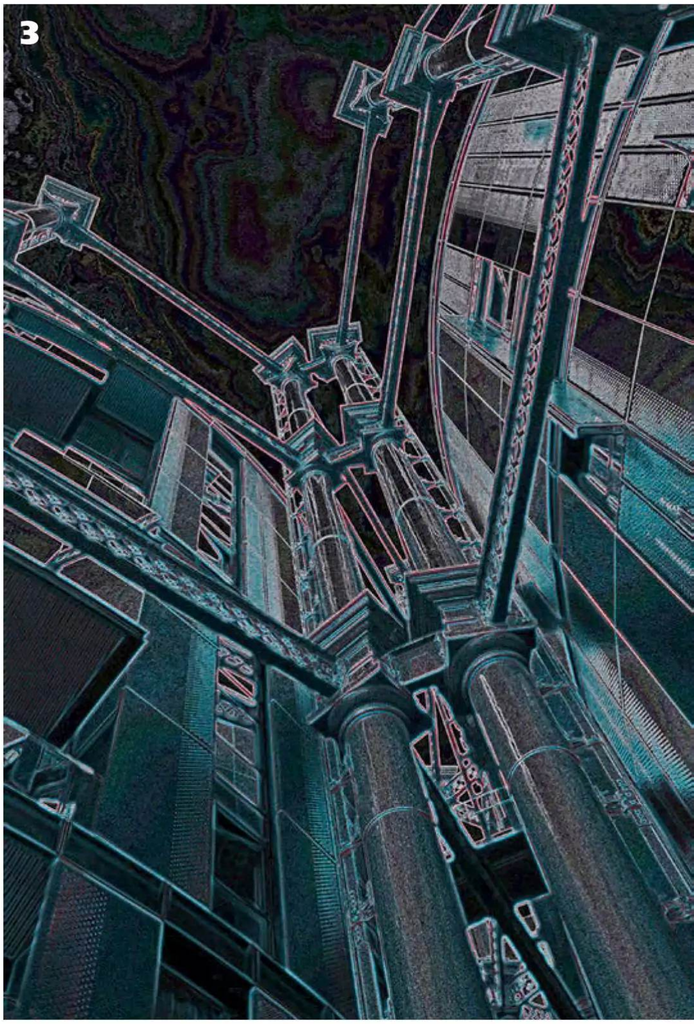


4

Join the Club

Upminster Camera Club has a supportive, friendly ethos and and has several outings each year

When was the club founded?
Upminster Camera Club is a well-respected camera club in Essex that started its humble beginnings in 1955 through the owner of a photographic business in Upminster and the manager of the local chemist's shop. The first meetings were held in a room above the chemist shop in the high street – and in fact, that chemist is still in the same place today, although the camera club has moved to several different locations since those times.

What does your club offer to new members?
We welcome new members by producing a Public Facebook post each week, which is shared with our local community groups and the UK and Ireland Camera Club Photography Group. This allows us to describe our club events, activities and various competitions that we host each week together with accompanying images and our website address. We invite viewers to come along to our meetings to see how our club is run and the opportunities that are available to them. A mentoring scheme is also available to new members, especially if they are just beginning their photographic journey.

Describe a typical club meeting
As we meet for 50 weeks of the year our programme has weeks when we can include more specific club competitions, the most popular being Nature, Still Life, Close Up, Creative and Panels.

Do you invite guest speakers?
Throughout our Annual Club Programme at Upminster Camera Club we are privileged to welcome various distinguished judges and lecturers who share with us their photographic experiences and knowledge in its

many forms. For our programme this year we have a total of 13 separate judges and 10 lecturers providing us with this wealth of knowledge.

Do members compete in regional or national competitions?
We also regularly participate in inter-club competitions, and we hold two of these by inviting five other clubs to join us in our Windmill Trophy Competition and The Hexagon Print Challenge. Our annual team-based Safari competition involves travelling between locations and taking specific topic-based subjects. For this particular competition, the winning team is required to design the following year, so the best result is to come second. In 2023 we introduced a feature where with photographic proof of finding a specific item, five points could optionally be deducted if a team thought they were dangerously close to winning.

Also, nationally we have the opportunity to be included in our East Anglian Federation's Exhibition when successful photographers can have their images submitted to the PAGB.

How many members do you have?
We have over 40 members at the moment.

Are any residential trips or outings planned?
Our social calendar within the club allows us to have a number of photographic outings each year, and in spring and autumn we often have a residential break away to connect with our members and families.

What are the club's goals for the future?
We are a thriving club with a conscientious Committee that are always looking forward being aware of new trends and advancements in technology that can only progress our hobby further.

5 Sita by Glen Chandler

Club essentials

Upminster Camera Club

Cranham Community Association,
115a Marlborough Gardens,
Upminster, Essex, RM14 1SR

Meets: Tuesday at 7.45pm for an 8.00pm start

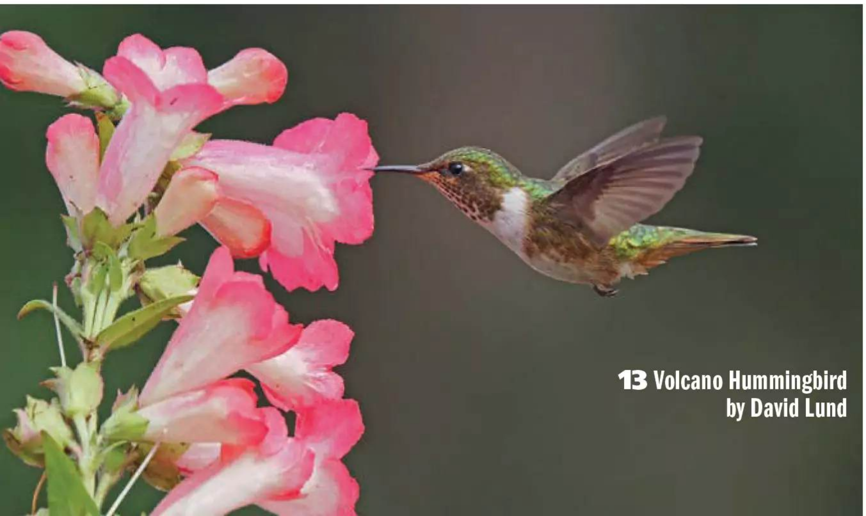
Membership: The annual membership fee is £44 (£39 Retired)

Contact: info@upminstercameraclub.co.uk / 01708 250940

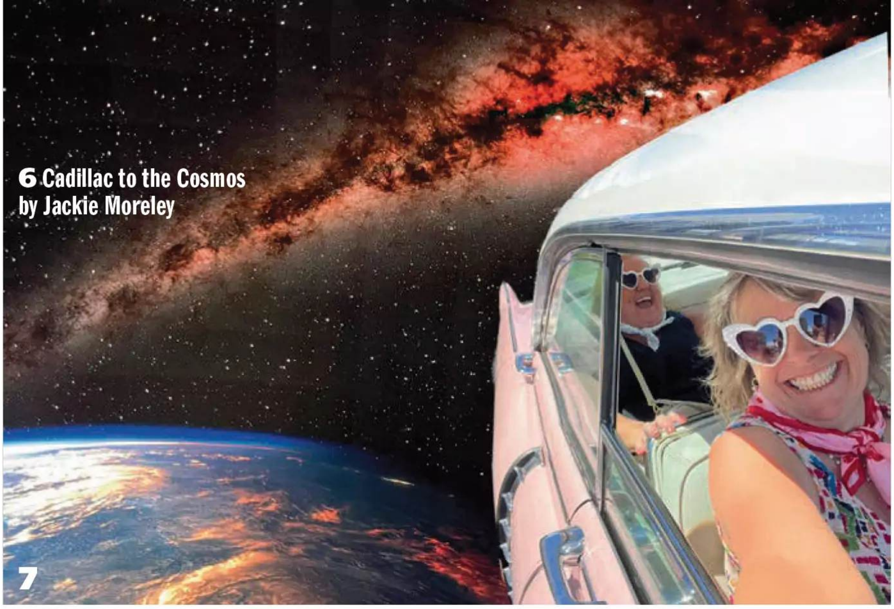
Website: www.upminstercameraclub.org.uk

10 Oh Bouy by Andy Laing

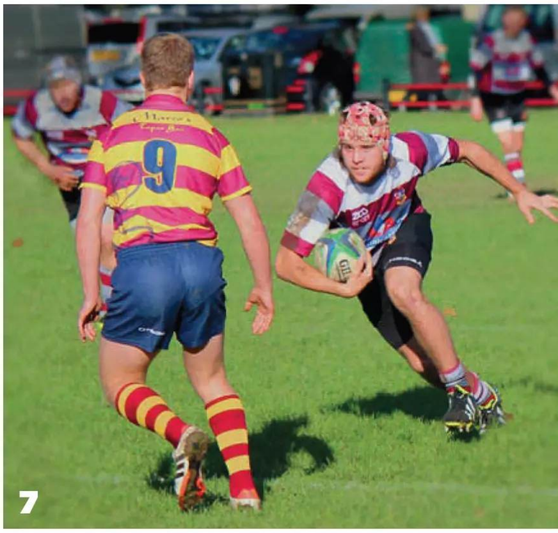
14 Looking For The Sweet Spot by Jean Garrish



13 Volcano Hummingbird by David Lund



6 Cadillac to the Cosmos by Jackie Moreley



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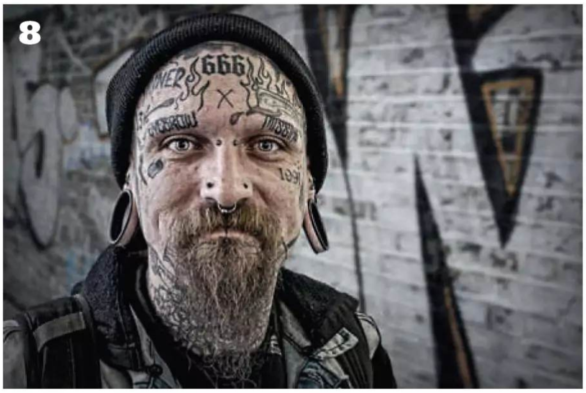

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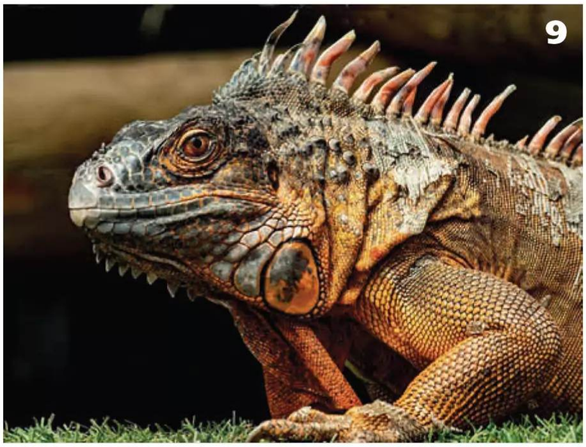


9

7 Just Try And Stop Me by Mark Wells

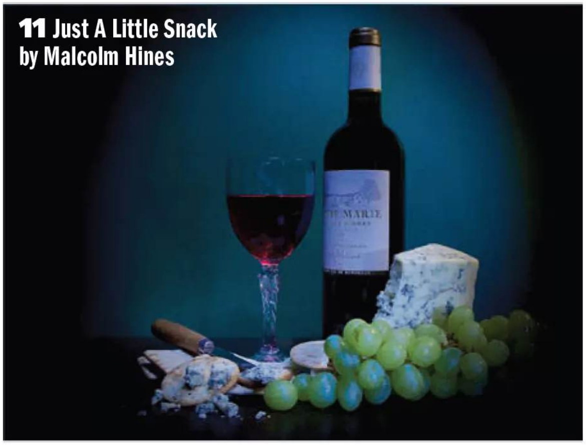
8 Addicted to Ink by Dave Wilcox

9 Essex Iguana by Richard Saville

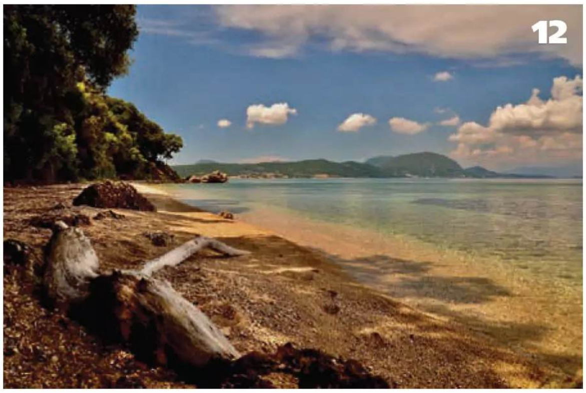
12 Seclusion by John Baker

15 Dead Tree by Kevin Petts

16 The Photographer by John Knight



11 Just A Little Snack by Malcolm Hines



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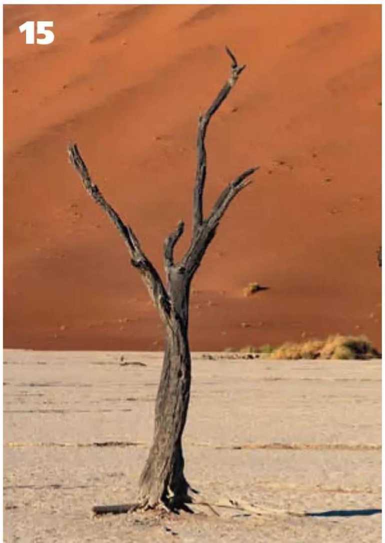

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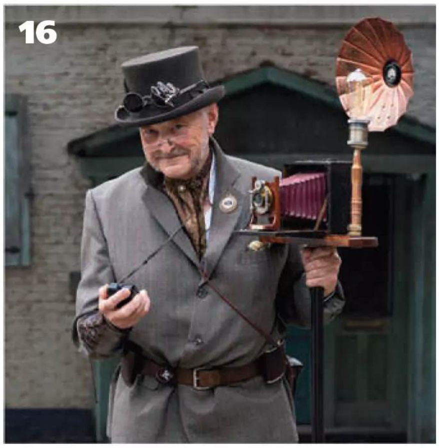

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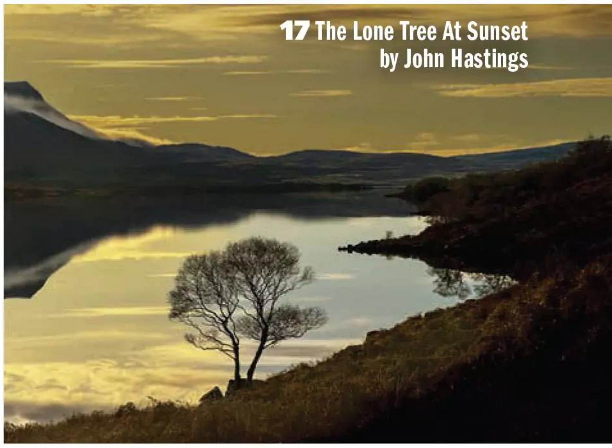

17 The Lone Tree At Sunset by John Hastings

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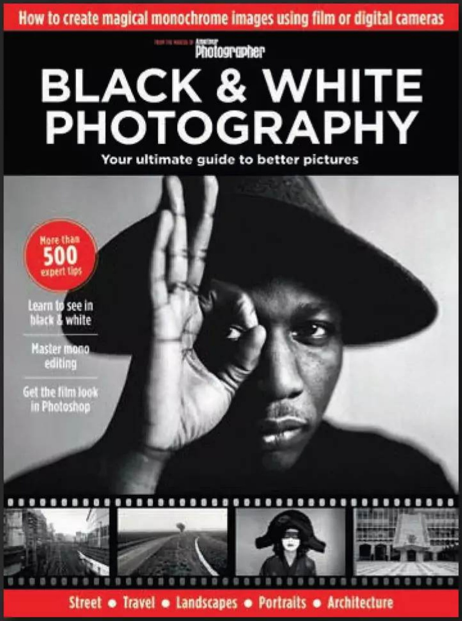
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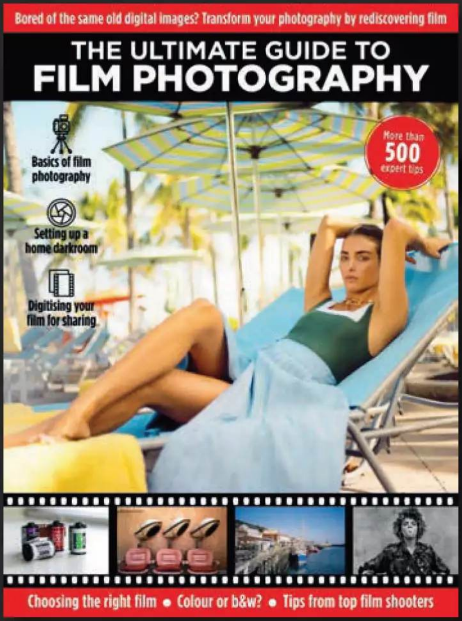
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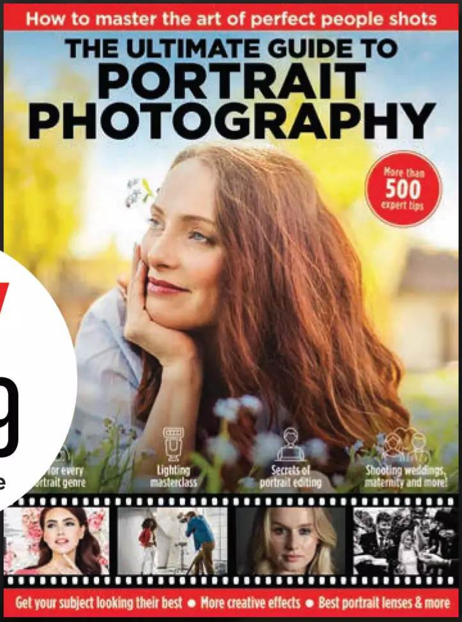
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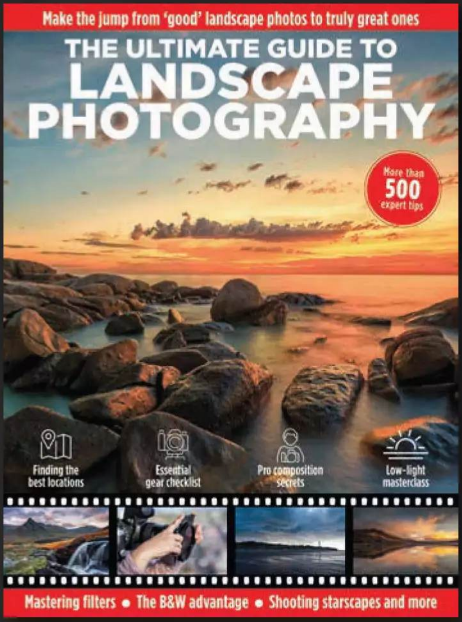
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SCAN ME

Buying Guide

179 lenses listed & rated

Our comprehensive listing of key specifications for DSLR lenses

DSLR Lenses

Interchangeable lenses come in a huge array of types for shooting different kinds of subjects

IN GENERAL, the easiest way to expand the kinds of pictures you can take is by buying different types of lenses. For example, telephoto lenses let you zoom in on distant subjects, while macro lenses enable close-ups of small objects. Large-aperture lenses allow you to isolate subjects against blurred backgrounds, or shoot in low light without having to raise the ISO too high. Meanwhile, all-in-one superzooms cover a wide range of subjects, but usually with rather lower optical quality.

Lens mounts
Each manufacturer has its own lens mount and most aren't compatible with one another. For example, a Canon DSLR can't use Nikon lenses, although you can use independent brands if you get them with the right mount.

Built-in focus motor
Most lenses now incorporate an internal motor to drive the autofocus, although some are still driven from the camera body. DSLR lenses often use ultrasonic-type motors for fast focusing, but some now have video-friendly stepper motors as widely used in mirrorless systems.

Filter thread
A thread at the front of the camera will have a diameter, in mm, which will allow you to attach a variety of filters or adapters to the lens.

Maximum aperture
Wider apertures mean you can use faster, motion-stopping shutter speeds.

OUR GUIDE TO THE SUFFIXES USED BY LENS MANUFACTURERS

AF	Nikon AF lenses driven from camera
AF-S	Nikon lenses with Silent Wave Motor
AF-P	Nikon lenses with stepper motors
AL	Pentax lenses with aspheric elements
APD	Fujifilm lenses with apodisation elements
APO	Sigma Apochromatic lenses
ASPH	Aspherical elements
AW	Pentax all-weather lenses
CS	Samyang lenses for APS-C cropped sensors
D	Nikon lenses that communicate distance info
DA	Pentax lenses optimised for APS-C-sized sensors
DC	Nikon defocus-control portrait lenses
DC	Sigma's lenses for APS-C digital
DG	Sigma's designation for full-frame lenses
Di	Tamron lenses for full-frame sensors
Di-II	Tamron lenses designed for APS-C DSLRs
Di-III	Tamron lenses for mirrorless cameras
DN	Sigma's lenses for mirrorless cameras
DO	Canon diffractive optical element lenses
DT	Sony lenses for APS-C-sized sensors
DX	Nikon's lenses for DX-format digital
DS	Canon's Defocus Smoothing technology
E	Nikon lenses with electronic apertures
E	Sony lenses for APS-C mirrorless
ED	Extra-low Dispersion elements
EF	Canon's lenses for full-frame DSLRs
EF-S	Canon's lenses for APS-C DSLRs
EF-M	Canon's lenses for APS-C mirrorless
EX	Sigma's 'Excellent' range
FA	Pentax full-frame lenses
FE	Sony lenses for full-frame mirrorless
G	Nikon lenses without an aperture ring
HSM	Sigma's Hypersonic Motor
IS	Canon's Image-Stabilised lenses
L	Canon's 'Luxury' range of high-end lenses
LD	Low-Dispersion glass
LM	Fujifilm Linear Motor
MP-E	Canon's high-magnification macro lens
OIS	Optical Image Stabilisation
OS	Sigma's Optically Stabilised lenses
PC-E	Nikon tilt-and-shift lenses
PF	Nikon Phase Fresnel optics
PZD	Tamron Piezo Drive focus motor
RF	Canon full-frame mirrorless lenses
S	Nikon's premium lenses for mirrorless
SAM	Sony Smooth Autofocus Motor
SDM	Pentax's Sonic Direct Drive Motor
SMC	Pentax Super Multi Coating
SP	Tamron's Super Performance range
SSM	Sony Supersonic Motor lenses
STF	Sony and Laowa Smooth Trans Focus
STM	Canon lenses with stepper motor
TS-E	Canon Tilt-and-Shift lens
UMC	Ultra Multi Coated
USM	Canon lenses with an Ultrasonic Motor
USD	Tamron Ultrasonic Drive motor
VC	Tamron's Vibration Compensation
VR	Nikon's Vibration Reduction feature
WR	Weather Resistant
Z	Nikon's lenses for mirrorless cameras

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DSLR Lenses

CANON DSLR

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
					MOUNT									DIMENSIONS		
EF-S 10-18mm f/4.5-5.6 IS STM	£299	4★	A superb ultra-wideangle that's a must-have for anyone shooting landscapes and cityscapes	·		·						22	67	74.6	72	240
EF-S 10-22mm f/3.5-4.5 USM	£990	4★	A good performer, with solid MTF curves and minimal chromatic aberration			·						24	77	83.5	89.8	385
EF-S 17-55mm f/2.8 IS USM	£795	4★	Very capable lens with three-stop image stabilisation, Super Spectra coating and a circular aperture	·		·						35	77	83.5	110.6	645
EF-S 18-55mm f/4-5.6 IS STM	£220		Latest standard zoom for Canon's APS-C EOS DSLRs, with compact design and updated optics	·		·						25	58	66.5	61.8	215
EF-S 18-135mm f/3.5-5.6 IS USM	£500		Versatile zoom with new Nano USM focus technology and optional power zoom adapter	·		·						39	67	77.4	96	515
EF-S 24mm f/2.8 STM	£165	4★	Bargain price, tiny carry-everywhere size and a highly competent imaging performance			·						16	52	68.2	22.8	125
EF-S 55-250mm f/4-5.6 IS STM	£265		A compact telephoto lens featuring smooth, quiet STM focusing when shooting movies	·		·						110	58	70	111.2	375
EF 8-15mm f/4 L USM	£1499		Impressive-looking fisheye zoom lens from Canon			·					·	15	n/a	78.5	83	540
EF 11-24mm f/4 L USM	£2799	5★	Long-awaited by Canon full-frame users, this is the world's widest-angle rectilinear zoom lens			·					·	28	n/a	108	132	1180
EF 16-35mm f/2.8 L III USM	£2150		Revamped wideangle zoom includes new optics in a weather-sealed lens barrel			·					·	28	82	89.5	127.5	790
EF 16-35mm f/4 L IS USM	£1199	4★	Versatile and with a useful IS system, this is a very good ultra-wideangle zoom for full-frame cameras	·		·					·	28	77	82.6	112.8	615
EF 17-40mm f/4 L USM	£940	4★	Designed to match the needs of demanding professionals – and does so with ease			·					·	28	77	83.5	96.8	500
EF 24mm f/1.4 L II USM	£2010		Subwavelength structure coating, together with UD and aspherical elements			·					·	25	77	83.5	86.9	650
EF 24-70mm f/2.8 L II USM	£2300	5★	Professional-quality standard zoom lens with a fast aperture			·					·	38	82	88.5	113	805
EF 24-105mm f/4 L IS II USM	£1129	4★	Reworked workhorse zoom for full-frame cameras uses an all-new optical design	·		·					·	45	77	83.5	118	795
EF 35mm f/1.4 L II USM	£1799	5★	An outstanding addition to the L-series line-up			·					·	28	72	80.4	104.4	760
EF 50mm f/1.2 L USM	£1910		Very wide maximum aperture and Super Spectra coatings, and a circular aperture			·					·	45	72	85.8	65.5	580
EF 50mm f/1.4 USM	£450	5★	Brilliant performer, with a highly consistent set of MTF curves. AF motor is a tad noisy, though			·					·	45	58	73.8	50.5	290
EF 50mm f/1.8 STM	£130	5★	Lightest EF lens in the range, with wide maximum aperture and a Micro Motor			·					·	35	49	69.2	39.3	130
EF 70-200mm f/2.8 L IS III USM	£2150		Updates Canon's excellent pro workhorse zoom with water-repellent fluorine coatings	·		·					·	120	77	88.8	199	1480
EF 70-200mm f/4L IS II USM	£1300		Upgraded premium telephoto zoom promises five stops of image stabilisation	·		·					·	100	72	80	176	780
EF 70-300mm f/4.5-5.6 IS II USM	£499	4.5★	Mid-range telephoto zoom offers really good optics and fast, silent autofocus	·		·					·	120	67	80	145.5	710
EF 75-300mm f/4-5.6 III	£300		Essentially the same lens as the 75-300mm f/4-5.6 III USM but with no USM			·					·	150	58	71	122	480
EF 85mm f/1.4L IS USM	£1570	5★	Sublime, highly desirable portrait lens combines large aperture and optical image stabilisation	·		·					·	85	77	88.6	105.4	950
EF 85mm f/1.8 USM	£470	5★	Non-rotating front ring thanks to rear-focusing system, as well as USM			·					·	85	58	75	71.5	425
EF 100mm f/2.8 L Macro IS USM	£1060	5★	Stunning MTF figures from this pro-grade macro optic	·		·					·	30	67	77.7	123	625
EF 100-400mm f/4.5-5.6 L IS II USM	£1999	4.5★	L-series construction and optics, including fluorite and Super UD elements	·		·					·	98	77	94	193	1640
TS-E 17mm f/4 L	£2920		Ultra-wideangle tilt-and-shift optic with independent rotation of the tilt and shift movements			·					·	25	77	88.9	106.9	820
TS-E 24mm f/3.5 L II	£2550		Tilt-and-shift optic with independent tilt-and-shift rotation and redesigned coatings			·					·	21	82	88.5	106.9	780
TS-E 50mm f/2.8L Macro	£2500		Tilt-and-shift macro lens for specialist product photography, with 1:2 magnification			·					·	27	77	86.9	114.9	945
TS-E 90mm f/2.8L Macro	£2500		Tilt-and-shift macro lens for specialist product photography, with 1:2 magnification			·					·	39	77	86.9	116.5	915
TS-E 135mm f/4L Macro	£2500		Tilt-and-shift macro lens for specialist product photography, with 1:2 magnification			·					·	49	82	88.5	139.1	1110

ALL PRICES ARE RRPS, STREET PRICES MAY VARY

We've tried our hardest to ensure that the information in this guide is as complete and accurate as possible. However, some errors will inevitably have crept in along the way: if you spot one, please let us know by emailing ap.ed@kelsey.co.uk. Unfortunately we don't have space to list every single product on the market, so we don't include the most expensive speciality items. **Before making a purchase we advise you to check prices, along with any crucial specifications or requirements, with either a reputable retailer or the manufacturer's website.**

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DSLR Lenses

LENS	RRP	SCORE	SUMMARY		MOUNT									DIMENSIONS		
				IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
LAOWA DSLR																
12mm f/2.8 Zero D	£899		Ultra-wideangle lens for full-frame DSLRs that exhibits minimal distortion		·	·		·	·		·	18	77	74.8	82.8	609
14mm f/4 Zero-D DSLR	£499		Relatively compact and lightweight ultra-wideangle manual focus prime that promises low distortion			·		·			·	15	67	72.5	75	320
15mm f/4 1:1 Macro	£449	4★	Unusual wideangle lens that offers 1:1 Macro together with vertical shift movements on APS-C cameras		·	·		·	·		·	12	77	83.8	64.7	410
15mm f/4.5 Zero-D Shift	£1249	4★	The world's widest-angle shift lens offers +/-11mm movement in any direction			·		·			·	20	n/a	79	103	597
20mm f/4 Zero-D Shift	£1139		Wideangle shift lens that offers +/-11mm movement and promises zero distortion			·		·			·	25	82	91	95	747
24mm f/14 2x Macro Probe	£1599		Unique specialist macro lens with submersible front barrel and built-in LED lights			·		·			·	47	n/a	38	408	474
24mm f/14 2x Peri Probe	£2449		Development of macro probe design with swappable straight and 90° periscopic front sections			·		·			·		n/a	61.3	408	770
25mm f/2.8 Ultra Macro 2.5x - 5x	£399		Unusual lens designed solely for ultra-close-up shooting, with magnification from 2.5x to 5x			·		·	·		·	17.3	n/a	65	82	400
60mm f/2.8 2X Ultra Macro	£319	3.5★	With 2:1 Macro, an all-in-one option for normal portrait photography as well as ultra-macro		·	·		·	·		·	18.5	62	95	70	503
100mm f/2.8 2:1 Ultra Macro APO	£469		Full-frame macro lens with twice-life-size magnification and apochromatic design			·		·	·		·	24.7	67	125	72	638
105mm f/2 (T3.2) STF	£649	4★	Designed for full-frame DSLRS, and features an apodisation element that renders lovely bokeh		·	·		·	·		·	90	67	98.9	76	745
NEW 180mm f/4.5 1.5x Ultra Macro APO	£499		Unique long telephoto macro includes autofocus from infinity to 1.5m and electronic aperture setting			·					·	30	62	67.6	88.4	484
NEW 200mm f/2 AF FF	£1999		Remarkably lightweight and affordable ultra-large aperture telephoto lens with autofocus			·					·	150	105	118	148.3	1588
NIKON DSLR																
10-20mm f/4.5-5.6 G VR AF-P DX	£330	3.5★	Inexpensive wide zoom for DX DSLRs has effective image stabilisation but rather average optics	·				·				22	72	77	73	230
10-24mm f/3.5-4.5 G ED AF-S DX	£834	4★	MTF performance is good from wide open to f/11, only breaking down past f/22					·				24	77	82.5	87	460
18-140mm f/3.5-5.6 G ED VR AF-S DX	£579		A compact and lightweight DX-format zoom, this lens is a great all-rounder	·				·				45	67	78	97	490
18-300mm f/3.5-6.3 G ED VR	£849		New DX-format 16.7x zoom with super-telephoto reach – a compact walk-around lens	·				·				48	67	78.5	99	550
35mm f/1.8 G AF-S DX	£208	5★	Designed for DX-format DSLRs, a great standard prime lens					·				30	52	70	52.5	200
40mm f/2.8 G AF-S DX Micro	£250	5★	A budget-priced macro lens that delivers the goods on multiple fronts					·				20	52	68.5	64.5	235
85mm f/3.5 G ED AF-S DX VR	£522		DX-format Micro lens with a 1:1 reproduction ratio, VR II system and ED glass	·				·				28	52	73	98.5	355
8-15mm f/3.5-4.5 E ED Fisheye AF-S	£1299		Fisheye zoom for full-frame DSLRs that gives a circular view at 8mm and full-frame coverage at 15mm					·			·	16	n/a	77.5	83	485
14-24mm f/2.8 G ED AF-S	£1670	5★	A remarkable piece of kit, producing sharp images with little chromatic aberration					·			·	28	n/a	98	131.5	970
16-35mm f/4 G ED AF-S VR	£1072	5★	A fantastic lens that deserves to be taken seriously, with very little CA throughout	·				·			·	28	77	82.5	125	685
20mm f/1.8 G ED AF-S	£679		A fast FX-format prime lens that's compact and lightweight					·			·	20	77	82.5	80.5	335
24mm f/1.4 G ED AF-S	£1990	5★	Nothing short of stunning. Aside from its high price, there is very little to dislike about this optic					·			·	25	77	83	88.5	620
24mm f/1.8 G ED AF-S	£629		Fast FX-format lens that aims to appeal to landscape, interior, architecture and street photographers					·			·	23	72	77.5	83	355
24-70mm f/2.8 E ED VR	£1849	5★	Nikon's latest pro-spec standard zoom looks like its best lens yet	·				·			·	38	82	88	154.5	1070
24-85mm f/3.5-4.5 G ED VR	£520	5★	FX-format standard zoom with Auto Tripod detection and VR	·				·			·	38	72	78	82	465
24-120mm f/4 G ED AF-S VR	£1072	5★	Constant maximum aperture of f/4 and the addition of VR makes this a superb lens	·				·			·	45	77	84	103	710
28mm f/1.4 E ED AF-S	£2080		Boasts a dust- and drip-resistant build for reliable shooting in challenging weather conditions					·			·	28	77	83	100.5	645
28mm f/1.8 G ED AF-S	£619	5★	If you crave a wide aperture and prefer a single focal length then this Nikon prime delivers					·			·	25	67	73	80	330
35mm f/1.4 G ED AF-S	£1735	5★	A Nano Crystal-coated lens designed for the FX range					·			·	30	67	83	89.5	600
35mm f/1.8 G ED AF-S	£479		Fast FX-format prime lens with bright f/1.8 aperture. Versatile and lightweight					·			·	25	58	72	71.5	305
50mm f/1.4 G AF-S	£376	5★	Internal focusing and superior AF drive makes this a good alternative to the D-series 50mm f/1.4	·				·			·	45	58	73.5	54	280
50mm f/1.8 D AF	£135		Compact, lightweight, affordable prime, will stop down to f/22					·			·	45	52	63	39	160
50mm f/1.8 G AF-S	£200	5★	A cut-price standard lens for FX shooters or a short telephoto on DX-format DSLRs					·			·	45	58	72	52.5	185
58mm f/1.4 G AF-S	£1599	4★	FX-format full-frame premium prime lens with large f/1.4 aperture					·			·	58	72	85	70	385
70-200mm f/2.8 E FL ED VR AF-S	£2650		Latest update to Nikon's pro workhorse fast telephoto zoom brings electronic aperture control	·				·			·	110	77	88.5	202.5	1430
70-300mm f/4.5-5.6 E ED VR AF-P	£750		Nikon's first full-frame lens to feature a stepper motor for autofocus	·				·			·	1200	67	80.5	146	680
80-400mm f/4.5-5.6 G ED VR AF-S	£1899	5★	Successor to the 80-400mm f/4.5-5.6D ED VR, focusing is excellent at tracking fast-moving subjects	·				·			·	175	77	95.5	203	1570
85mm f/1.4 G AF-S	£1532	5★	Fast mid-tele lens with an internal focusing system and rounded diaphragm					·			·	85	77	86.5	84	595
85mm f/1.8 G AF-S	£470	5★	Rear-focusing system and distance window in this medium telephoto lens					·			·	80	67	80	73	350
105mm f/1.4 E ED AF-S	£2049		A 105mm FX-format prime lens with bright f/1.4 aperture, ideal for portraiture					·			·	100	82	94.5	106	985
200-500mm f/5.6 E ED VR AF-S	£1179		A super-telephoto zoom lens compatible with Nikon FX-format DSLR cameras	·				·			·	220	95	108	267.5	2300
300mm f/4 E PF ED VR AF-S	£1230	5★	Light, compact AF-S full-frame telephoto lens with ED glass elements	·				·			·	140	77	89	147.5	755
19mm f/4 E ED PC	£3300		Super-wideangle tilt-and-shift lens for architecture and landscape photography					·			·	25	n/a	89	124	885
24mm f/3.5 D ED PC-E	£1774		Perspective Control lens with Nano Crystal Coating and electronic control over aperture					·			·	21	77	82.5	108	730
45mm f/2.8 D ED PC-E Micro	£1393		Perspective Control (PC-E) standard lens used in specialised fields such as studio and architecture					·			·	25	77	82.5	112	740

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DSLR Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
					MOUNT									DIMENSIONS		
PENTAX DSLR																
DA 10-17mm f/3.5-4.5 HD Fisheye ED	£499		Updated fisheye zoom lens gains refreshed cosmetic design, new optical coatings and removable hood						·			14	n/a	70	67.5	317
DA* 11-18mmF2.8 ED DC AW HD	£1399		Premium fast ultra-wideangle zoom, includes all-weather construction and innovative focus clamp						·			30	82	90	100	704
DA 15mm f/4 smc ED AL Limited	£820		Limited-edition lens with hybrid aspherical and extra-low-dispersion elements						·			18	49	39.5	63	212
FA 15-30mm f/2.8 ED SM WR HD	£1500		Weather-resistant ultra-wideangle zoom with fast maximum aperture and fixed petal-type hood						·		·	28	n/a	98.5	143.5	1040
DA* 16-50mm f/2.8 ED PLM AW HD	£1500		All-new premium large-aperture standard zoom with updated optics and electromagnetic aperture control						·			30	77	84	117	712
DA 16-85mm f/3.5-5.6 ED DC WR	£600		Weather-resistant, this zoom features a round-shaped diaphragm to produce beautiful bokeh						·			35	72	78	94	488
DA 18-55mm f/3.5-5.6 smc AL WR	£229		A weather-resistant construction and an aspherical element, as well as SP coating						·			25	52	68.5	67.5	230
DA 18-135mm f/3.5-5.6 DA ED DC WR	£600	3.5★	A weather-resistant mid-range zoom lens						·			40	62	73	76	405
DA 20-40mm f/2.8-4 ED Limited DC WR	£829		With state-of-the-art HD coating, a completely round-shaped diaphragm, and weather resistant						·			28	55	68.5	71	283
HD-FA 21mm f/2.4 ED Limited DC WR	£1499		Ultra-wide addition to the premium Limited line-up, with aluminium barrel and electromagnetic aperture motor						·		·	18	67	74	89	416
DA 21mm f/3.2 smc AL Limited	£600		This limited-edition optic offers a floating element for extra-close focusing						·			20	49	63	25	140
FA 24-70mm f/2.8 ED SDM WR	£1149		Full-frame-compatible premium standard zoom – includes a HD coating to minimise flare and ghosting						·		·	38	82	109.5	88.5	787
FA 28-105mm f/3.5-5.6 ED DC HD	£549		Standard zoom lens for the K-1 full-frame DSLR that's much more affordable than the 24-70mm f/2.8						·		·	50	62	73	86.5	440
HD-FA 31mm f/1.8 Limited	£1100		Premium aluminium-bodied wideangle prime boasts an aperture ring plus HD and fluorine coatings						·		·	30	58	69	65	341
FA 35mm f/2 HD	£399		Latest version of venerable Pentax fast prime features a multi-layer HD coating						·		·	30	49	64	44.5	193
DA 35mm f/2.4 smc DS AL	£180	5★	A budget-priced prime lens for beginners						·			30	49	63	45	124
DA 35mm f/2.8 smc Macro	£640	4.5★	Despite slight edge softness, this lens performs excellently and is a pleasure to use						·			14	49	46.5	63	215
DA 40mm f/2.8 smc Limited	£450		Pancake lens with SMC coating and Quick Shift focusing system						·			40	49	63	15	90
HD-FA 43mm f/1.9 Limited	£650		Classic full-frame fast prime with perfect focal length for everyday use						·		·	45	49	64	27	155
FA* 50mm f/1.4 SDM AW HD	£1200		Premium fast prime with dustproof, weather-resistant design and electromagnetic aperture						·		·	40	72	80	106	910
HD-FA 50mm f/1.4	£399		Updated large-aperture prime with HD coatings and refreshed cosmetic design						·		·	45	49	65	40.5	223
FA 50mm f/1.4 smc Classic	£449		Compact fast prime with film-era optics, aperture ring, and coatings designed to give 'rainbow flare'						·		·	45	49	65	37	216
DA 50mm f/1.8 smc DA	£249	4★	Affordable short telephoto lens ideal for portraits						·			45	52	38.5	63	122
D-FA 50mm f/2.8 smc Macro	£550		Macro lens capable of 1:1 reproduction and with a Quick Shift focus mechanism						·		·	19	49	60	67.5	265
DA* 50-135mm f/2.8 smc ED IF SDM	£1200	4★	Constant f/2.8 aperture; well suited to portraiture and mid-range action subjects						·			100	67	76.5	136	765
DA 50-200mm f/4-5.6 smc ED WR	£210		Weather-resistant construction, Quick Shift focus system and an SP coating						·			n/a	49	69	79.5	285
DA* 55mm f/1.4 smc SDM	£800	4.5★	Despite questions about the particular sample tested, this lens scores highly						·			45	58	70.5	66	375
DA 55-300mm f/4.5-6.3 ED PLM WR RE	£400		Compact weather resistant telephoto zoom has video-friendly fast and silent autofocus motor						·			95	58	76.5	89	442
DA 60-250mm f/4 smc ED IF SDM	£1450	4.5★	With a constant f/4 aperture and an ultrasonic motor for speedy focusing						·			110	67	167.5	82	1040
DA 70mm f/2.4 smc AL Limited	£600		Medium telephoto lens with an aluminium construction and a Super Protect coating						·			70	49	63	26	130
D-FA* 70-200mm f/2.8 ED DC AW	£1850		Fast telephoto zoom in Pentax's high-performance Star (*) series developed for best image rendition						·		·	120	77	91.5	203	1755
D-FA 70-210mm F4 ED SDM WR	£1199		Compact telephoto zoom with constant f/4 maximum aperture and weather-resistant construction						·		·	95	67	78.5	175	819
HD-FA 77mm f/1.8 Limited	£800		Renewed version of short telephoto portrait prime that features a traditional aperture ring						·		·	70	49	48	64	270
D FA* 85mm f/1.4 SDM AW	£1999		Upcoming large-aperture short telephoto prime promises premium optics and weather-sealing						·		·	85	82	95	123.5	1255
HD-FA 100mm f/2.8 ED AW Macro	£699		Updated 1:1 macro lens boasts improved optical formula and all-weather construction						·		·	30	49	65	80.5	348
FA 150-450mm f/4.5-5.6 ED DC AW	£2000		Super-telephoto lens with weather resistance, designed to produce extra-sharp, high-contrast images						·		·	200	86	241.5	95	2000
DA* 200mm f/2.8 smc ED IF SDM	£1000	4.5★	SDM focusing system on the inside, and dirtproof and splashproof on the outside						·			120	77	83	134	825
DA* 300mm f/4 smc ED IF SDM	£1300		This tele optic promises ultrasonic focus and high image quality thanks to ED glass						·			140	77	83	184	1070
SAMYANG DSLR																
8mm f/3.5 UMC Fisheye CS II	£274		Wideangle fisheye lens designed for digital reflex cameras with APS-C sensors		·	·	·	·	·			30	n/a	75	77.8	417
10mm f/3.5 XP MF	£950		World's widest-angle rectilinear lens promises 130° field of view with minimal distortion			·		·			·	26	n/a	95	98.1	731
10mm f/2.8 ED AS NCS CS	£429		Features a nano crystal anti-reflection coating system and embedded lens hood		·	·	·	·	·			24	n/a	86	77	580
12mm f/2.8 ED AS NCS Fisheye	£430		Fisheye ultra wideangle prime lens for full-frame DSLRs		·	·	·	·	·		·	20	n/a	77.3	70.2	500
14mm f/2.4 XP MF	£899		High-end ultra-wideangle prime with premium optics and large maximum aperture			·		·			·	28	n/a	95	109.4	791
AF 14mm f/2.8	£649	4.5★	Samyang's first AF SLR lens features very decent image quality and weather-sealed construction			·		·			·	20	n/a	90.5	95.6	485
14mm f/2.8 MF Mk II	£439		Ultra-wideangle manual-focus prime with weather-sealing and de-clickable aperture ring			·		·			·	28	n/a	87	96.3	641
16mm f/2.0 ED AS UMC CS	£389		Fast wideangle lens for digital reflex cameras fitted with APS-C sensors		·	·	·	·	·			20	n/a	89.4	83	583
20mm f/1.8 ED AS UMC	£430		Large-aperture manual focus wideangle lens for full-frame DSLRs		·	·	·	·	·		·	20	77	83	113.2	520
24mm f/1.4 AS UMC	£499		Fast ultra-wideangle manual-focus lens comprising 13 elements arranged in 12 groups		·	·	·	·	·		·	25	77	95	116	680
24mm f/3.5 ED AS UMS TS	£949	3★	Tilt-and-shift wideangle lens for a fraction of the price of Canon and Nikon's offerings		·	·	·	·	·		·	20	82	86	110.5	680
35mm f/1.2 XP MF	£719		Ultra-large aperture, manual focus prime with premium optics			·					·	34	86	93	117.4	1106
35mm f/1.4 AS UMC	£369	4.5★	While manual focus only, this prime impressed us in real-world use, making it something of a bargain		·	·	·	·	·		·	30	77	83	111	660
50mm f/1.2 XP MF	£639		Large aperture manual-focus prime promises 50MP resolution			·					·	45	86	93	117.4	1200
50mm f/1.4 AS UMC	£299		Manual-focus fast standard prime for full-frame DSLRs		·	·	·	·	·		·	45	77	74.7	81.6	575
85mm f/1.2 XP MF	£899		High-end manual focus lens sports an impressively fast maximum aperture			·					·	80	86	93	98.4	1050g
AF 85mm f/1.4	£599	3★	Autofocus fast short telephoto portrait lens for use on Canon or Nikon full-frame DSLRs			·		·			·	90	77	88	72	485
85mm f/1.4 MF Mk II	£389		Large-aperture short telephoto manual-focus prime is weather-sealed and the aperture can be de-clicked			·		·			·	110	72	78	72.2	541
100mm f/2.8 ED UMC Macro	£389		Full-frame compatible, the Samyang 100mm is a true Macro lens offering 1:1 magnification		·	·	·	·	·		·	30	67	72.5	123.1	720
135mm f/2 ED UMC	£399		Manual focus portrait prime has fast aperture for subject isolation and background blur		·	·	·	·	·		·	80	77	82	122	830

ALL PRICES ARE RRPS, STREET PRICES MAY VARY

DSLR Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
					MOUNT									DIMENSIONS		
SIGMA DSLR																
12-24mm f/4 DG HSM | A	£1649	5★	Premium full-frame wideangle zoom designed to have minimal distortion in its wideangle imagery			·		·		·	·	24	n/a	101	132	1150
14mm f/1.8 DG HSM | A	£1679		World's first f/1.8 ultra-wideangle prime lens for full-frame DSLRs			·		·		·	·	27	n/a	95.4	126	1170
14-24mm f/2.8 DG HSM | A	£1399	5★	Pro-specification fast ultra-wide prime for full-frame DSLRs includes weather-sealed construction			·		·		·	·	26	n/a	96.4	135.1	1150
18-35mm f/1.8 DC HSM | A	£799	5★	Said to be the world's first constant f/1.8 zoom; DoF equivalent of constant f/2.7 on full frame			·		·		·		28	72	78	121	810
20mm f/1.4 DG HSM | A	£799	5★	An outstanding wideangle fixed-focal-length lens			·		·		·	·	27.6	n/a	90.7	129.8	950
24mm f/1.4 DG HSM | A	£799	5★	The latest addition to Sigma's 'Art' line of high-quality fast primes			·		·		·	·	25	77	85	90.2	665
24-70mm f/2.8 DG OS HSM | A	£1399	5★	Latest premium fast standard zoom for full frame includes optical image stabilisation	·		·		·		·	·	37	82	88	107.6	1020
24-105mm f/4 DG OS HSM | A	£849	4.5★	Serious full-frame alternative to own-brand lenses at a lower price, with no compromises in the build	·	·	·		·		·	·	45	82	89	109	885
28mm f/1.4 DG HSM | A	£1099	4.5★	High-quality, weathersealed fast wideangle prime for full-frame DSLRs			·		·		·	·	28	77	82.8	107.1	865
35mm f/1.4 DG HSM | A	£799	5★	Superb large-aperture prime; first lens in company's 'Art' series		·	·		·	·	·	·	30	67	77	94	665
40mm f/1.4 DG HSM | A	£1100	5★	Large and heavy prime promising natural-looking perspective and top-quality optics			·		·		·	·	40	82	87.8	131	1200
50mm f/1.4 DG HSM | A	£849	5★	This lens has a unique design that pays off in truly excellent image quality		·	·		·		·	·	40	77	85.4	100	815
50-100mm f/1.8 DC HSM | A	£829	5★	This APS-C-format lens aims to cover the focal lengths of three prime lenses in one			·		·		·		37.4	82	93.5	170.7	1490
60-600mm f/4.5-6.3 DG OS HSM | S	£1899		Weathersealed 10x zoom encompasses huge range from standard to super-telephoto	·		·		·		·	·	60	105	120.4	268.9	2700
70mm f/2.8 DG Macro | A	£499		The first macro lens in Sigma's Art line-up features an extending-barrel focus-by-wire design			·		·		·	·	26	49	71	106	515
70-200mm f/2.8 DG OS HSM | S	£1349	5★	Superb large-aperture telephoto zoom shows high sharpness and minimal chromatic aberration	·		·		·		·	·	120	82	94.2	202.9	1805
85mm f/1.4 DG HSM | A	£1199	5★	Optically stunning fast short telephoto prime is the ultimate portrait lens for DSLR users			·		·		·	·	85	86	95	126	1130
100-400mm f/5-6.3 DG OS HSM | C	£799	4.5★	Relatively lightweight telezoom comes with weather-sealing and choice of push-pull or twist zoom	·		·		·		·	·	160	67	86.4	182.3	1160
105mm f/1.4 DG HSM | A	£1499	4.5★	Sigma's 'bokeh monster' super-fast portrait lens is weathersealed and comes with a tripod foot			·		·		·	·	100	105	115.9	131.5	1645
105mm f/2.8 EX DG OS HSM Macro	£649	4.5★	An optically stabilised macro lens, this super-sharp lens is one of our favourites	·		·		·		·	·	31.2	62	78	126.4	725
120-300mm f/2.8 DG HSM | S	£3599		First lens in company's 'Sports' series; switch enables adjustment of both focus speed and focus limiter		·	·		·	·	·	·	150	105	124	291	3390
135mm f/1.8 DG HSM | A	£1399	5★	Super-fast portrait prime designed to provide sufficient resolution for 50MP DSLRs			·		·		·	·	87.5	82	91.4	114.9	1130
150-600mm f/5-6.3 DG OS HSM | C	£1199		Budget 'Contemporary' version of Sigma's long-range telephoto zoom is smaller and lighter	·		·		·		·	·	280	95	105	260.1	1930
150-600mm f/5-6.3 DG OS HSM | S	£1599		This portable, high-performance telephoto zoom from Sigma's Sports line is dust and splashproof	·		·		·		·	·	260	105	121	290.2	2860
VOIGTLANDER DSLR																
28mm f/2.8 Aspherical Color-Skopar SL II-S	£499		Manual-focus wideangle prime for Nikon F-mount SLRs boasts high-quality metal construction					·			·	15	52	66.3	32.8	205
40mm f/2 Ultron SL II-S	**£470**		**Compact, manual-focus 'pancake' prime designed for use with Nikon full-frame DSLRs**					·			·	**25**	**52**	**66.3**	**37.5**	**260**
55mm f/1.2 Nokton SL II-S	£549		Manual-focus standard zoom lens for Nikon SLRs with super-large aperture and aperture ring					·			·	45	52	69	48.1	365
58mm f/1.4 Nokton SL II-S	£518		Large-aperture manual focus standard prime for Nikon SLRs, inlcuding classic film cameras					·			·	45	52	67.6	45.5	320
90mm f/2.8 APO-Skopar SL II-S	£529		Remarkably small and lightweight manual-focus short telephoto portrait prime					·			·	90	52	66.3	41	260
ZEISS DSLR																
15mm f/2.8 Milvus	£2329		This super-wideangle lens has an angle of view of 110° and uses an advanced retrofocus design			·		·			·	25	95	102.3	100.2	947
18mm f/2.8 Milvus	£1999		Compact super-wideangle lens with premium optics including a floating focus system for close-ups			·		·			·	25	77	90	93	721
21mm f/2.8 Milvus	£1299		Premium wideangle lens with complex optics designed to be free of distortion			·		·			·	22	82	95.5	95	851
25mm f/1.4 Milvus	£1999	5★	Optically excellent, large-aperture manual focus wideangle lens with weather-sealed construction			·		·			·	25	82	95.2	123	1225
35mm f/1.4 Milvus	£1699		Large aperture, premium-quality manual-focus prime with weather-sealed construction			·		·			·	30	72	84.8	124.8	1174
35mm f/2 Milvus	£829		Compact, moderate wideangle manual focus prime			·		·			·	30	58	77	83	702
50mm f/1.4 Planar T*	£559		Classic double-Gauss design manual focus standard prime for full-frame SLRs			·		·			·	45	58	71	71	380
50mm f/1.4 Milvus	£949	5★	An exceptionally good lens offering sharpness, detail, clean edges and a great user experience			·		·			·	45	67	82.5	94	922
50mm f/2 Milvus Macro	£949		Manual-focus macro lens with half-life-size magnification and stunning optics			·		·			·	24	67	81	75.3	730
85mm f/1.4 Planar T*	£989		Classic portrait prime designed to give smooth, rounded bokeh effects			·		·			·	100	72	78	88	670
85mm f/1.4 Milvus	£1379	5★	Fast 85mm manual-focus prime lens that's perfect for portraiture			·		·			·	80	77	90	113	1280
100mm f/2 Milvus Macro	£1299		A manual-focus macro lens with absolutely superb optics and half-life-size reproduction			·		·			·	88	67	80.5	104	843
135mm f/2 Milvus	£1899		Telephoto lens with a large aperture and smooth bokeh, ideal for medium-distance portrait photography			·		·			·	80	77	129	132	1123

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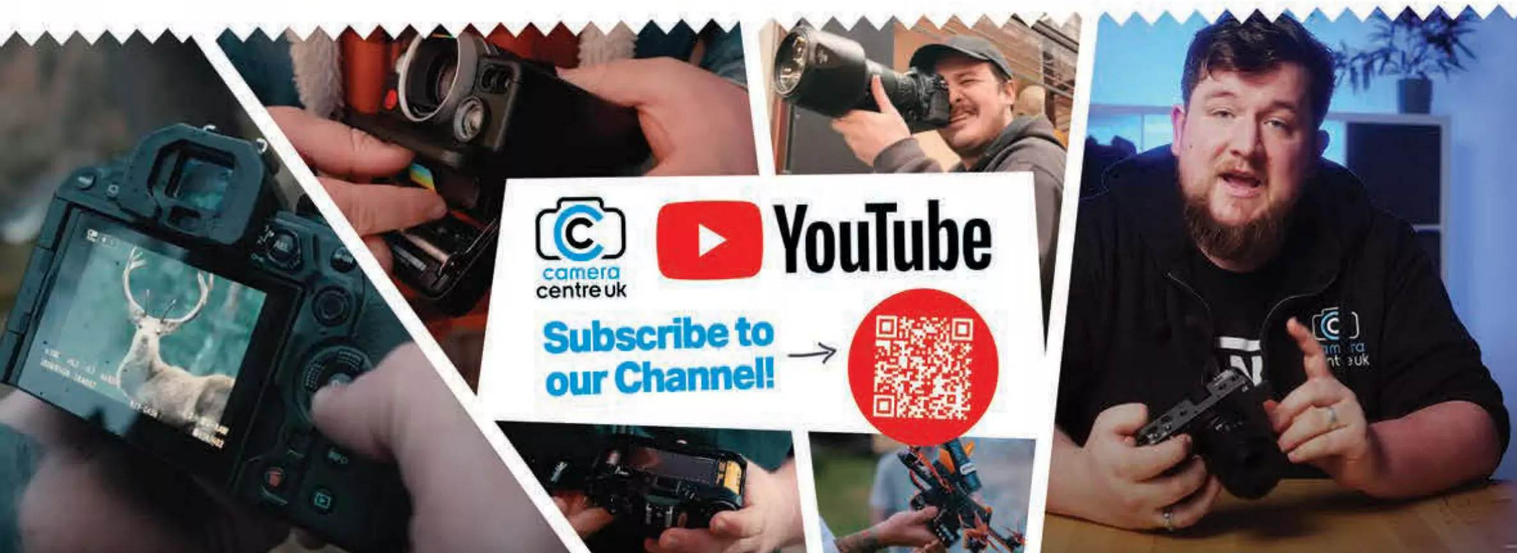

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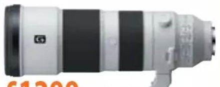

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Final Analysis

Alíz Kovács-Zöldi considers...

Sokác woman, Bački Monoštor, Vojvodina, Serbia, by Zsófia Mohos

Clothing has become a disposable aspect of life. Factories churn out cheap outfits to follow fleeting trends, only to be discarded next season. In contrast, traditional garments carry stories, are highly valued and even passed down to the next generation.

Historically, people owned a few clothes and only invested in one high-quality outfit for important occasions. To see someone wear them today is to be reminded of generations that came before and the traditions that bound communities together. So when I came across this image by Zsófia Mohos of a sokác lady from Vojvodina, it felt like a rare treat from Instagram's fickle algorithm.

Heritage

Mohos is a Hungarian documentary photographer. Her practice focuses on documenting the fading folk art and traditions of Hungarian and transborder Palóc communities. The Palóc are an ethnic group from northern Hungary, but their heritage extends beyond Hungary.

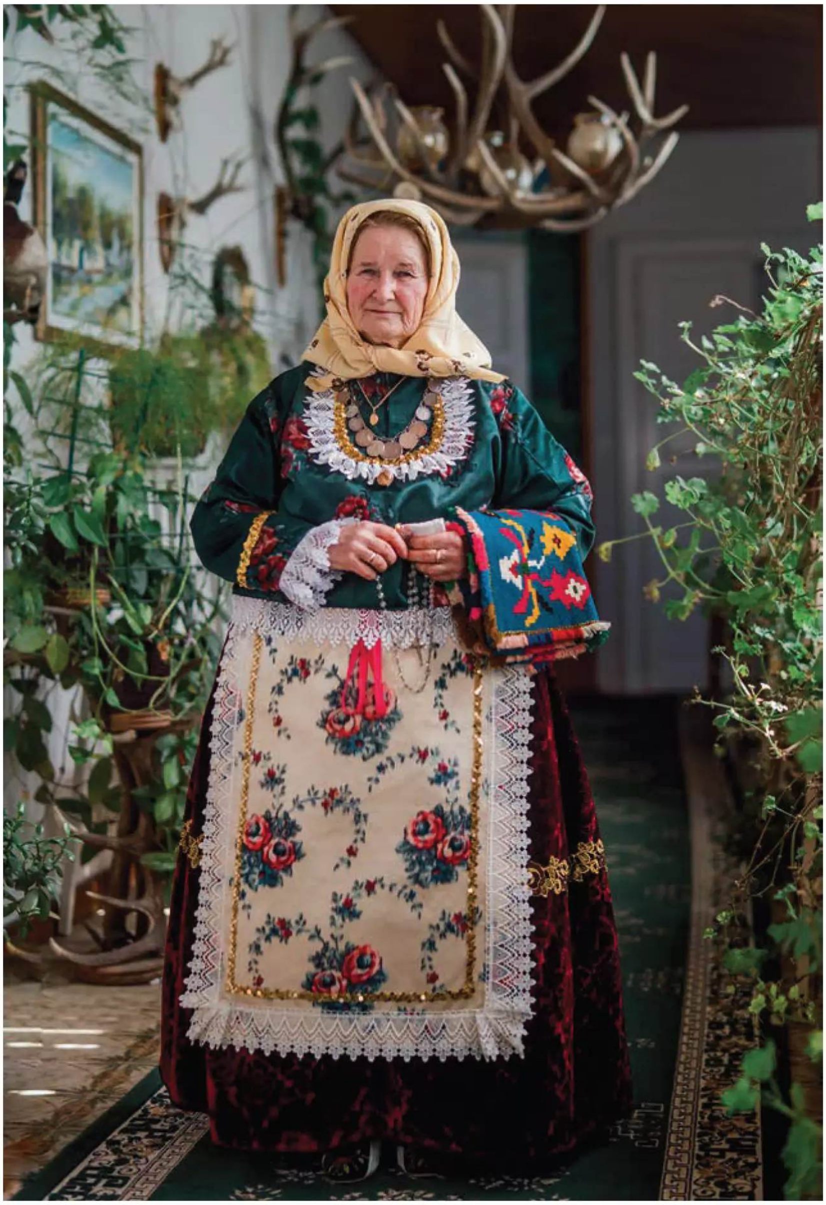
Thanks to a scholarship from the Hungarian Academy of Arts, Mohos documented two villages separated by 400km. Rimóc in Hungary is one of the centres of Palóc folk art and religion; Kapuszina in Vojvodina, Serbia, is home to descendants of Palóc people who settled there during the reign of Maria Theresa.

During her early fieldwork, Mohos visited neighbouring villages inhabited by Sokác people. It was here that she made this portrait. The lady is wearing her most prized outfit for the photo. On ordinary days she doesn't dress in her folk attire any more, but on Sundays she likes to wear her best clothes for church.

Dignified

She stands quiet and dignified in her corridor surrounded by greenery. Dressed in her Sunday best, the soft daylight illuminates the golden details of her clothes. The background gently falls out of focus – detailed enough to suggest a setting, but blurred enough to place full attention on her. It is a simple, powerful composition.

Her apron, made of a textile once called 'painted silk,' used to be imported from France in the 1920s; it was among the most expensive materials available at the time. The heavy woven fabric across her arm is made for kneeling down in church and protecting her outfit.



Mohos's approach is rooted in presence. She learned that images rarely unfold exactly as imagined. Rather than stubbornly chasing an ideal, she learned to stay open and attentive, capturing the real moments as they appear.

In the end, her photographs remind me that traditional clothing is more than costume and that heritage is still alive and remains an important part of everyday life. AP

Alíz Kovács-Zöldi studied photography at Anglia Ruskin University where she specialised in fine art portraiture and product photography and graduated in 2022. She works as a freelance photographer and writes for *Amateur Photographer.*

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